CASH BOX

Aug. 16, 1975

NEWSPAPER

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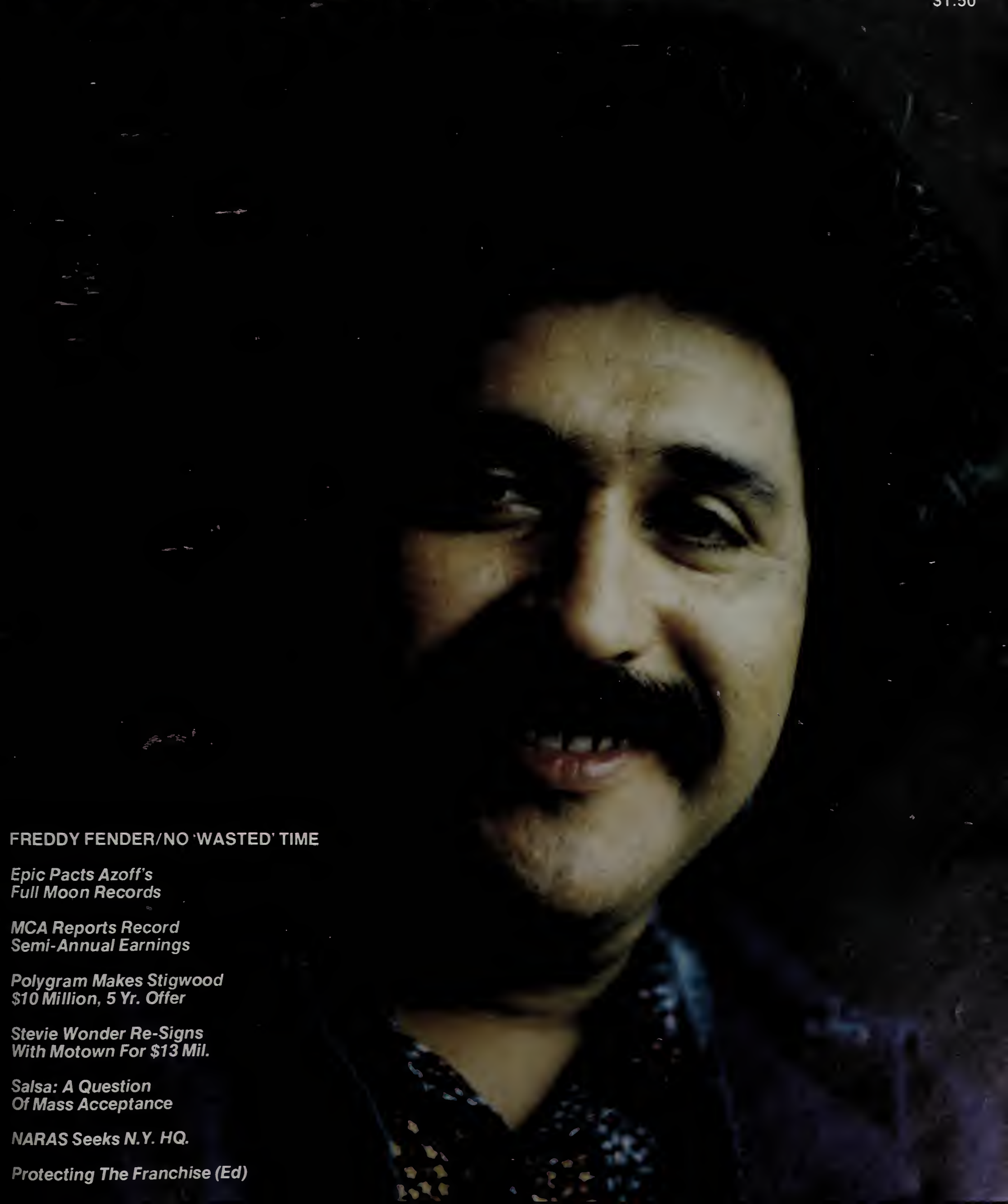

FREDDY FENDER/NO 'WASTED' TIME

Epic Pacts Azoff's Full Moon Records

MCA Reports Record Semi-Annual Earnings

Polygram Makes Stigwood $10 Million, 5 Yr. Offer

Stevie Wonder Re-Signs With Motown For $13 Mil.

Salsa: A Question Of Mass Acceptance

NARAS Seeks N.Y. HQ.

Protecting The Franchise (Ed)

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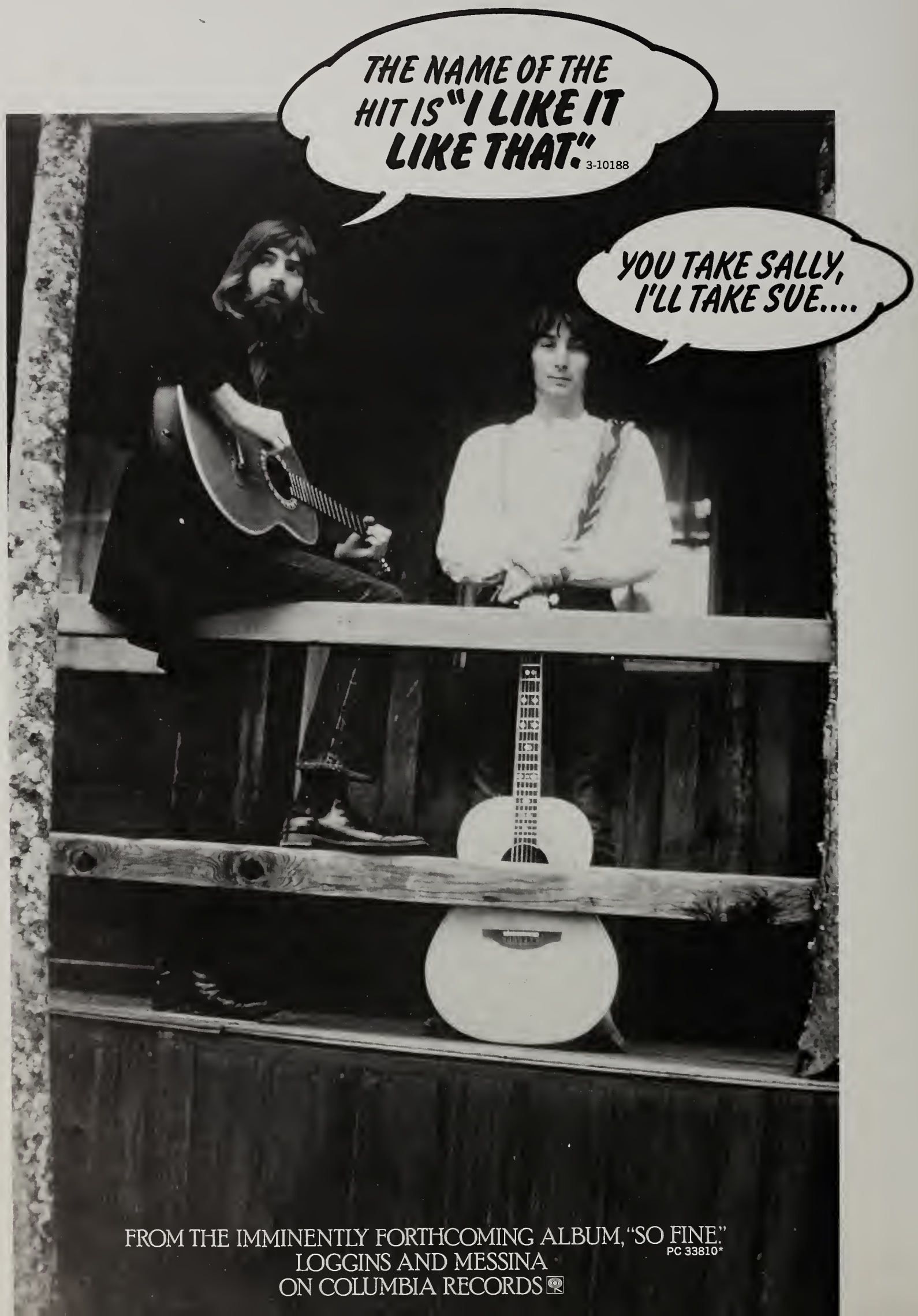
*Also available on tape.

C'mon, let 'em show you where it's at!



FROM THE IMMINENTLY FORTHCOMING ALBUM, "SO FINE."
PC 33810*
LOGGINS AND MESSINA
ON COLUMBIA RECORDS

THE INTERNATIONAL MUSIC-RECORD WEEKLY

CASH BOX

VOLUME XXXVII — NUMBER 13 — August 16, 1975

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cash box editorial

Protecting The Franchise

Any good sports executive will tell you that a superstar is the cornerstone of his franchise. That is, if he's got a superstar under contract. If not, you can bet he's trying to land one. Interestingly, two developments of major import in the music business this year were previewed in baseball's off season with the signing of Catfish Hunter to the Yankees for what most people called a ridiculously high figure of $3.7 million.

The critics contended that no individual could possibly be worth that much money to any organization. We disagree entirely.

Motown's signing of Stevie Wonder last week to a $13 million seven-year deal represents the first law of corporate survival: hold on to top talent, no matter what the cost. The Wonder deal is one that should be looked upon with pride, not apprehension. Certainly MCA didn't hesitate in giving Elton John an $8 million contract covering five years and judging from the label's 'fantastic' profit picture for the first six months, it's hard to argue against their decision.

The superstars of the music industry are worth every penny of the big contracts they sign with their labels. More than accounting for a significant percentage of their company's overall sales, they represent the image of the label and are readily identified as musical trend setters. Figures in excess of $1 million may seem high, but not unreasonable in the context of the unit sales these artists bring home. Stevie Wonder will easily account for $13 million worldwide over the next seven years. Considering that Wonder's last six albums in a row are all $ million sellers (three of them have sold approximately 5 million units), it's safe to say that Motown was thinking of the franchise and acted accordingly to maintain it.

A label has to have talent to stay in business and the most successful record companies have been built around strong artist rosters. When an Elton John or a Stevie Wonder nears the end of his contract, you can bet that the competition starts thinking about the possibility of signing him. It is only natural that the label do everything in its power to keep this kind of superstar around. Either of these giants could literally 'make' a new company or revitalize a slumping one. It's a pleasure to see that labels are showing the foresight to spend the kind of money that will ensure the perpetuation of the franchise. Obviously, it doesn't always work and stars will, from time to time, be lured away by more lucrative offers. Suffice it to say that when the prestige and image of a record company are on the line that company will do everything in its power to protect them.

NUMBER ONE
SINGLE OF THE WEEK
SOMEONE SAVED
MY LIFE TONIGHT
ELTON JOHN — MCA
Writers: E. John, B. Taupin
Pub: Leeds/ASCAP

NUMBER ONE
ALBUM OF THE WEEK
CAPTAIN FANTASTIC
AND THE BROWN DIRT COWBOY
ELTON JOHN
MCA 2142

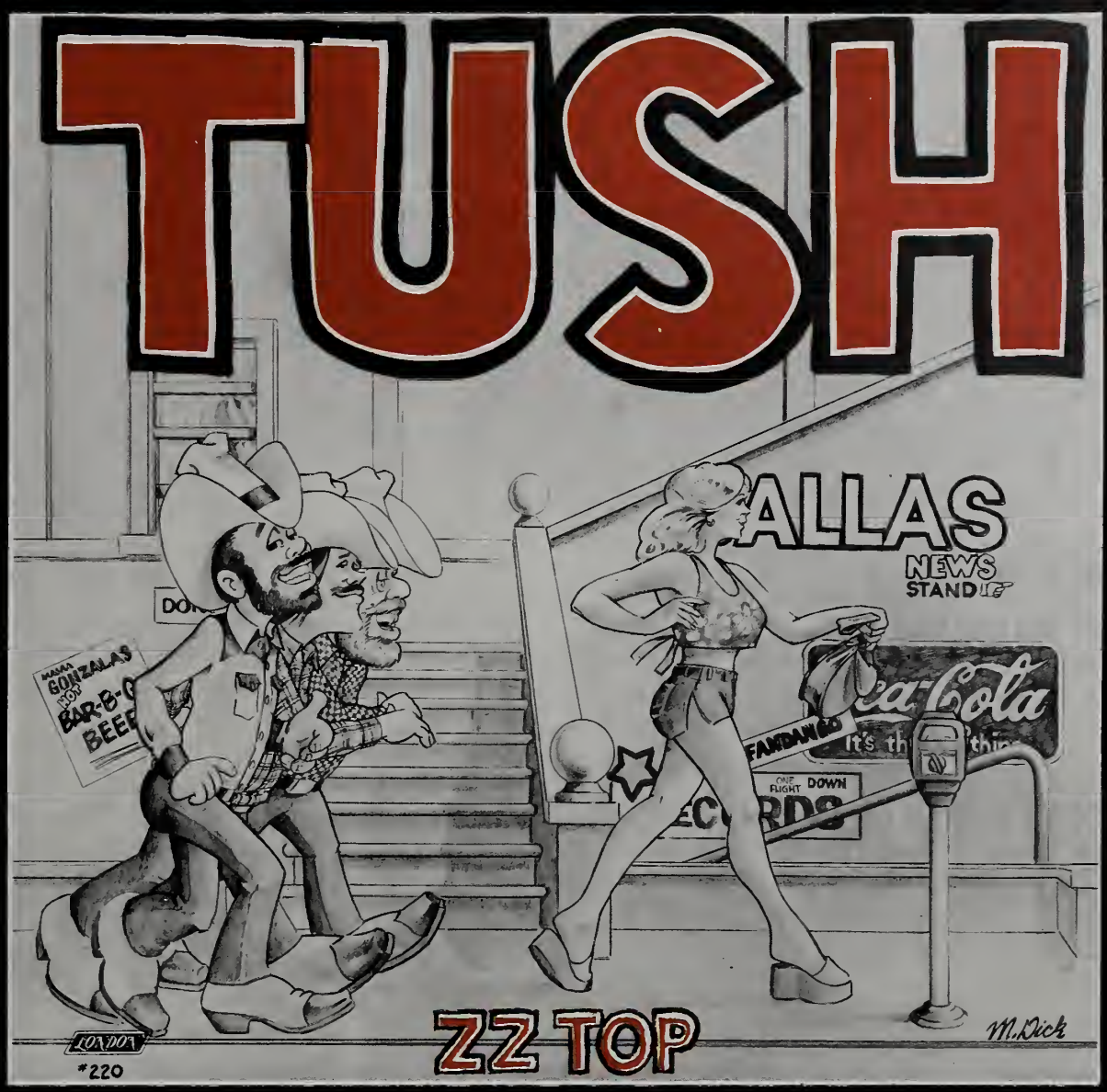
CASH BOX TOP 100 SINGLES

1	**SOMEONE SAVED MY LIFE TONIGHT** Elton John (MCA 40421)	2	5
2	**JIVE TALKIN'** Bee Gees (RSO SO-510)	1	2
3	**I'M NOT IN LOVE** 10 cc (Mercury 73678)	3	4
4	**RHINESTONE COWBOY** Glen Campbell (Capitol 4095)	8	11
5	**WHY CAN'T WE BE FRIENDS** War (United Artists XW 629X)	6	9
6	**ONE OF THESE NIGHTS** Eagles (Asylum 45257-A)	5	3
7	**HOW SWEET IT IS (TO BE LOVED BY YOU)** James Taylor (Warner Brothers 8109)	9	14
8	**PLEASE MR. PLEASE** Olivia Newton-John (MCA 40418)	4	1
9	**FALLIN' IN LOVE** Hamilton, Joe Frank & Reynolds (Playboy P-6024-A)	13	18
10	**THE ROCKFORD FILES** Mike Post (MGM M 14772)	11	13
11	**AT SEVENTEEN** Janis Ian (Columbia 3-10154)	14	24
12	**GET DOWN TONIGHT** KC & The Sunshine Band (T.K. 1009)	17	26
13	**MIDNIGHT BLUE** Melissa Manchester (Arista AS 0116)	7	8
14	**THE HUSTLE** Van McCoy (Avco AV 4653)	10	6
15	**FAME** David Bowie (RCA JB 10320)	23	32
16	**FIGHT THE POWER (PART I)** The Isley Brothers (T-Neck/CBS ZS 8-2256)	18	20
17	**COULD IT BE MAGIC** Barry Manilow (Arista AS 0126)	19	21
18	**WASTED DAYS AND WASTED NIGHTS** Freddy Fender (ABC Dot DOA 17558)	21	25
19	**DYNOMITE** Bazuka (A&M 1669)	12	12
20	**HOLDIN' ON TO YESTERDAY** Ambrosia (20th Century TC 2207)	24	28
21	**TUSH** ZZ Top (London 5H-220)	28	38
22	**FEEL LIKE MAKIN' LOVE** Bad Company (Swan Song SS 70106)	25	27
23	**I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE** Paul Anka (United Artists XW 685Y)	26	33
24	**LISTEN TO WHAT THE MAN SAID** Wings (Capitol 4091)	16	10
25	**THAT'S THE WAY OF THE WORLD** Earth, Wind & Fire (Columbia 3-10172)	30	35
26	**THIRD RATE ROMANCE** Amazing Rhythm Aces (ABC 2078)	35	46
27	**LOVE WILL KEEP US TOGETHER** The Captain & Tennille (A&M 1672)	27	15
28	**MORNIN' BEAUTIFUL** Tony Orlando & Dawn (Elektra 45260)	15	16
29	**BALLROOM BLITZ** The Sweet (Capitol 4055)	32	43
30	**RUN JOEY RUN** David Geddes (Big Tree 16044) (Dist: Atlantic)	61	75
31	**HOPE THAT WE CAN BE TOGETHER SOON** Sharon Paige & Bluenotes (Phila. Int'l. KZ 33148)	33	37
32	**HELP ME RHONDA** Johnny Rivers (Epic 8-50121)	37	44
33	**TILL THE WORLD ENDS** Three Dog Night (ABC 12114)	38	45
34	**THAT'S WHEN THE MUSIC TAKES ME** Neil Sedaka (Rocket/MCA PIG 40428)	39	42
35	**BLACK SUPERMAN** Johnny Wakelin (Pye 71012)	40	48
36	**SWEARIN' TO GOD** Frankie Valli (Private Stock PSR 021)	20	7
37	**SOLITAIRE** Carpenters (A&M 1721)	57	70
38	**RENDEZVOUS** Hudson Brothers (Rocket 40417)	46	52
39	**DREAM MERCHANT** New Birth (Buddah BDA 470)	44	50
40	**DAISY JANE** America (Warner Bros. WBS 8118)	45	55
41	**GLASSHOUSE** The Temptations (Gordy G 7144F-A)	43	47
42	**HOW LONG (BETCHA' GOT A CHICK ON THE SIDE)** The Pointer Sisters (ABC/Blue Thumb BTA 265)	50	66
43	**I'M ON FIRE** Dwight Twilley (Shelter SR 40380)	34	23
44	**DANCE WITH ME** Orleans (Asylum 45261)	52	61
45	**EVERY TIME YOU TOUCH ME (I GET HIGH)** Charlie Rich (Epic 8-50103)	22	22
46	**FEELINGS** Morris Albert (RCA JB 10279)	48	51
47	**TWO FINE PEOPLE** Cat Stevens (A&M 1700)	49	56
48	**I'M SORRY** John Denver (RCA PB 10353)	80	—
49	**ROCKY** Austin Roberts (Private Stock 45020)	64	77
50	**(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL** Travis Wammack (Capricorn CPS 0239)	51	53
51	**THE PROUD ONE** The Osmonds (MGM M 14791)	66	73
52	**IT ONLY TAKES A MINUTE** Tavares (Capitol P-4111)	62	74
53	**SEND IN THE CLOWNS** Judy Collins (Elektra 45253)	54	59
54	**7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)** Gary Tom's Empire (PIP 6504)	55	57
55	**THE BIGGEST PARAKEETS IN TOWN** Jud Strunk (Melodyland M6015F)	59	62
56	**LET ME MAKE LOVE TO YOU** The O'Jays (Phila. Int'l. ZS 8-3573)	56	64
57	**FOREVER CAME TODAY** The Jackson Five (Motown M 1356F)	58	58
58	**GET THE CREAM OFF THE TOP** Eddie Kendricks (Tamla T 54260F-A)	60	60
59	**CAN'T GIVE YOU ANYTHING (BUT MY LOVE)** The Stylistics (Avco AV-4656)	65	72
60	**ROCKIN' CHAIR** Gwen McCrae (Cat 1996)	29	17
61	**GAMES PEOPLE PLAY** Spinners (Atlantic 45-3284)	71	81
62	**GONE AT LAST** Paul Simon/Phoebe Snow & The Jessy Dixon Singers (Col. 3-10197)	83	—
63	**SWEET MAXINE** Doobie Bros. (Warner Brothers WBS 8126)	78	—
64	**THE WAY WE WERE/TRY TO REMEMBER** Gladys Knight & The Pips (Buddah BDA 463)	31	19
65	**ROCK AND ROLL RUNAWAY** Ace (Anchor/ABC ANC-21002)	73	83
66	**I BELIEVE I'M GONNA LOVE YOU** Frank Sinatra (Reprise RPS 1335)	75	86
67	**SLIPPERY WHEN WET** Commodores (Motown M 1338F)	36	29
68	**YOUR LOVE** Graham Central Station (Warner Bros. WBS 8105)	77	88
69	**IF I EVER LOSE THIS HEAVEN** Average White Band (Atlantic 45-3285)	86	—
70	**AIN'T NO WAY TO TREAT A LADY** Helen Reddy (Capitol 4128)	89	—
71	**KEEP YOUR EYE ON THE SPARROW** Merry Clayton (Ode 66110)	81	87
72	**CHOCOLATE CHIP** Isaac Hayes & Hot Buttered Soul (ABC 11218)	84	—
73	**DEPARTMENT OF YOUTH** Alice Cooper (Atlantic 45-3280)	88	—
74	**INSIDE MY LOVE** Minnie Riperton (Epic 8-50128)	82	85
75	**DO IT ANY WAY YOU WANNA** People's Choice (TSOP ZS 8-4769)	97	—
76	**GIVE IT WHAT YOU GOT** B.T. Express (Roadshow/Scepter RDJ 7003)	—	—
77	**TURN BACK THE PAGES** Stephen Stills (Columbia 3-10179)	85	88
78	**FLYING HIGH** The Blackbyrds (Fantasy F-747-A)	92	93
79	**POR AMOR VIVIREMOS** Captain & Tennille (A&M 1715)	90	—
80	**IT DOESN'T MATTER** Linda Ronstadt (Capitol)	87	97
81	**LADY BLUE** Leon Russell (Shelter/MCA 40378)	91	91
82	**CAROLINA IN THE PINES** Michael Murphey (Epic 8-50131)	—	—
83	**ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER)** Fantastic Four (20th Cent./Westbound WT 4009)	94	94
84	**MAIN TITLE (THEME FROM JAWS)** John Williams (MCA 40439)	—	—
85	**WHAT A DIFF'RENCE A DAY MAKES** Esther Phillips (Kudu 925)	—	—
86	**I LOVE MAKIN' LOVE TO YOU** Evie Sands (Haven 7013)	95	—
87	**OUT OF TIME** The Rolling Stones (ABKCO 5N-4702)	—	—
88	**BRAZIL** Ritchie Family (20th Century TC 2201)	—	—
89	**LIKE THEY SAY IN L.A.** L.A. Car Pool (GRC 2064)	—	—
90	**KATMANDU** Bob Seger (Capitol 4116)	93	—
91	**THE SEEKER** Dolly Parton (RCA PB 10310)	96	98
92	**DREAMING A DREAM** Crown Heights Affair (DeLite 1570)	100	—
93	**TO EACH HIS OWN** Faith, Hope & Charity (RCA PB 10343)	—	—
94	**MAKE ME FEEL LIKE A WOMAN** Jackie Moore (Kayvette 5122)	—	—
95	**CLAP YOUR HANDS** Manhattan Transfer (Atlantic 3277)	98	99
96	**YOU ARE A SONG** Batdorf & Rodney (Arista AS 0132)	—	—
97	**(ALL I HAVE TO DO IS) DREAM** Nitty Gritty Dirt Band (UA XW655-Y)	99	100
98	**THE AGONY AND THE ECSTASY** Smokey Robinson (Tamla T-54261F-A)	—	—
99	**KEEP YOURSELF ALIVE** Queen (Elektra E-45268-A)	—	—
100	**S.O.S.** Abba (Atlantic 3265)	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Alvin Stone (Bridgeport — BMI) 83
At Seventeen (Mine/April — ASCAP) 11
Ballroom Blitz (Chinnichap/Rak — BMI) 29
Biggest Parakeets (Cossette/Every Little Tune — ASCAP) 55
Black Superman (Drummer Boy — BMI) 35
Brazil (Peer Int'l Corp. — BMI) 88
Can't Give You (Avco Embassy — ASCAP) 59
Carolina In The Pines (Mystery — BMI) 82
Chocolate Chip (Incense Prod. — BMI) 72
Clap Your (Newborn/Field, Man. Trans. — ASCAP) 95
Could It Be (Kamikazi/Angel Dust — BMI) 17
Daisy Jane (Warner Bros. — ASCAP) 40
Dance With Me (Hall/Mojohanna — BMI) 44
Dept. Of Youth (Ezra/Early Frost/All By Myself — BMI) 73
Do It Any Way (Mighty Three — BMI) 75
Dream (Acuff-Rose/House of Bryant — BMI) 97
Dreaming A Dream (Delightful — BMI) 92
Dream Merchant (Saturday — BMI) 39
Dynomite (Tonob Music — BMI) 19
Every Time You (Algee — BMI) 45
Fallin' In Love (J. C. — BMI) 9
Fame (MainMan/Lennon/Ceilidh/ ATV — ASCAP) 15
Feelings (Fermata Intl. — ASCAP) 46
Feel Like Makin' (Badco — ASCAP) 22
Fight The Power (Bovina — ASCAP) 16
Flying High (Black Byrds — BMI) 78
Forever Came Today (Stone Agate — BMI) 57
Games People Play (Mighty Three — BMI) 61
Get Down Tonight (Sherlyn — BMI) 12
Get The Cream (Stone Diamond/ Gold Forever — BMI) 58
Give It What You (Triple O Songs/ Jeff/Mal — BMI) 76
Glass House (Jobete — ASCAP/ Stone Diamond — BMI) 41
Gone At Last (Paul Simon — BMI) 62
Help Me Rhonda (Irving — BMI) 32
Holdin' On To Yesterday (Rubicon — BMI) 20
Hope That We (Mighty Three — BMI) 31
How Long (Bet'cha) (Polo Grounds — BMI/ Ebbetts Field — ASCAP) 42
How Sweet (Stone Agate — BMI) 7
I Believe I'm (Senor/Sergent — ASCAP) 66
I Believe There's Nothing (Spanka — BMI) 23
If I Ever Lose (Almo/Jobete — ASCAP) 69
I Love Makin' (Big Cigar/Common Good/ Pocket Full of Tunes/Touch of Gold — BMI/ Bien/Every Little Tune/ Amer. Dream — ASCAP) 86
I'm Not In Love (Man/Ken — BMI) 3
I'm On Fire (Tarka Music — ASCAP) 43
I'm Sorry (Cherry Lane — ASCAP) 48
Inside My (Dickie Bird/Jobete — ASCAP) 74
It Doesn't Matter (Spanka — BMI) 80
It Only Takes A (ABC/One of a Kind — BMI) 52
Jive Talkin' (Casserole — BMI) 2
Katmandu (Gear Pub. — ASCAP) 90
Keep Yourself (Feldman-Trident — ASCAP) 99
Keep Your Eye On (Duchess Music — BMI) 71
Lady Blue (Skyhill Pub. Co. — BMI) 81
Let Me Make Love To (Mighty Three/ Golden Fleece — BMI) 56
Like They Say (J. J. Gold/Grapevine — ASCAP) 89
Listen To What (McCartney Music/ATV — BMI) 24
Love Will Keep (Don Kirshner — BMI) 27
Main Title (Jaws) (Duchess — BMI) 84
Make Me Feel (Sherlyn — BMI) 94
Midnight Blue (N.Y. Times/Romanian Pickleworks — BMI) 13
Morning Beautiful (Apple Cider/ Music of N.Y. Times/Little Max/ N.Y. Times — ASCAP/BMI) 28
No Way To Treat (Colgems — ASCAP) 70
One Of (Benchmark/Kicking Bear — ASCAP) 6
Out Of Time (ABKCO — BMI) 87
Please Mr. (Welch-Rostille/Blue Gum — ASCAP) 8
Por Amor (Don Kirshner — BMI) 79
Rendezvous (Lorn Hole — BMI/Artist — ASCAP) 38
Rhinestone (20th/House of Weiss — ASCAP) 4
Rockin' Chair (Sherlyn Pub — BMI) 60
Rock 'N Roll Runaway (Amer. Brdcstg. — ASCAP) 65
Rocky (Strawberry Hill — ASCAP) 49
Run Joey Run (Music of The Times — ASCAP) 30
Seeker (Owepar — BMI) 91
Send In The (Beautiful/Revelation — ASCAP) 53
Seven, Six (Cookaway — ASCAP) 54
Shu-Doo (Mr. Dogg/ATV — BMI) 50
Slippery When Wet (Jobete — ASCAP) 67
Solitaire (Kirshner Music/Songs — BMI) 37
Someone Saved (Leeds — ASCAP) 1
S.O.S. (Countless Songs — BMI) 100
Swearin' To (Heart's Delight/Caseyem/ Desiderata — BMI) 36
Sweet Maxine (Landsawne/WB — ASCAP Windecor — BMI) 63
That's The Way (Saggiflame — ASCAP) 25
That's When The (D. Kirshner/ATV — BMI) 34
The Agony & The Ecstasy (Bertram — ASCAP) 98
The Hustle (Van McCoy/Warner Tamerlane — BMI) 14
The Proud One (Seasons 4/Saturday — BMI) 51
The Rockford Files (Leeds — ASCAP) 10
The Way (Colgems/Chappell — ASCAP) 64
Third Rate Romance (Fourth Floor — ASCAP) 26
Till The World (Leeds/Antique — ASCAP) 33
To Each His Own (V. McCoy/Warner-Tamerlane — BMI) 93
Turn Back (Gold Hill/Donnie Dacus — ASCAP) 77
Tush (Hamstein — BMI) 21
Two Fine People (Cat — ASCAP) 47
Wasted Days (Travis — BMI) 18
What A Diff'rence (E.B. Marks — BMI) 85
Why Can't We Be (Far Out — ASCAP) 5
Your Love (Foe Music — BMI) 68
You Are A Song (Keca — ASCAP) 96

Everybody's going downtown for it.



=220

Thanks to all the AM stations now playing it... and to all the FM stations that launched it as an LP cut..."TUSH" is a hit!

BILLBOARD ★31
RECORD WORLD ■ 23
CASH BOX ● 21

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BILLBOARD ★ 14
RECORD WORLD ■ 15
CASH BOX ● 16

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MCA 6-Months: Super Profits

HOLLYWOOD — MCA Records has released its highest ever semi-annual earning reports, figures covering the first six months of 1975.

Most substantial increases occur in the areas of operating income for records and music publishing divisions. A total of $19,130,000 is reported for the six months ending June 30, 1975 compared with $16,409,000 for the same period in 1974, representing a 16.6% increase from 1974.

Six month revenue of the same divisions ending June 30, 1975 amounted to $65,875,000, against $56,561,000 for the 1974 period — an increase of 16.5%.

MCA Records' president Mike Maitland credits economic foresight as the key to this corporate milestone. Citing current industry conditions, a proud Maitland commented: "Fortunately, we were able to anticipate the difficult economic times and, by making operational changes in advance, MCA was able to adjust to the marketplace."

FRONT COVER

His real name is Baldemar G. Huerta but he pulled the name Fender off his guitar and added the alliterative Freddy to reach the gringos in his audiences. And, only two decades later, after picking and singing his way through the Marine Corp., Angola State prison (three years for marijuana possession), and an endless string of Chicano dances and Texas beer joints he has become an "overnight success," reaching that wider audience with his number one pop and country single "Before The Next Teardrop Falls." Produced by Texas legend Huey Meaux for his Crazy Cajun label, the single was picked up by ABC-Dot and the album, of the same title, followed.

After all the hard times, Fender identifies totally with the earthy "born loser" tunes he writes and sings, but there is no bitterness in his manner. His Tex-Mex music, sung in both Spanish and English, has always given him an unshakable bond with his Chicano and country audiences.

In recent months his popularity has extended into other areas through his frequent television appearances on such shows as The Tonight Show, Mike Douglas Show, Dinah Shore Show (four times), Nightdreams, American Bandstand, and a Dean Martin Special (to be aired Sept. 6).

The fervor with which Fender is received by both his longtime and newly-won fans is increasing. "Wasted Days And Wasted Nights," the second single from the "Before The Next Teardrop Falls" album has reached number one on all three country charts and is currently number 18 on **Cash Box's** pop chart.

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Epic Pacts Azoff's Full Moon Records

NEW YORK — The association between Epic Records and Full Moon Productions — which handles Minnie Riperton, Dan Fogelberg and REO Speedwagon — was taken a step further this week with the announcement of a label arrangement between Epic and CBS Custom labels and Full Moon Records.

Full Moon Productions is the production organization that has been connected with Epic for several years. All product on the Full Moon label will have a joint Full Moon/Epic logo.

The first album under the new agreement, made between Ron Alexenburg, vice president and general manager of Epic and Custom Labels and Irv Azoff, principal of Full Moon Productions will be Dan Fogelberg's album, "Captured Angel," followed by a debut album by Bonnie Koloc. Jeffrey Comanor will also be part of the Epic/Full Moon deal. Artists managed and produced by Full Moon but not part of the deal include the Eagles, Denny Henson, Tom Kelly, Joe Walsh and producer Bill Szymczyk.

Named vice president and a&r head for full moon are Joe Walsh and Dan Fogelberg. Joe was producer for Fogelberg's earlier album, "Souvenirs."

Irwin Segelstein, president of CBS Records, stated that the label had made "a major commitment" to Full Moon Records.

Seen at the official signing ceremony are (l to r) Irwin Segelstein, president of CBS Records, Steve Popovich, vice president of CBS/Records Group and Ron Alexenburg, vice president and general manager, Epic and CBS Custom labels.

NARAS N.Y. Seeks New HQ; Set Awds

NEW YORK — NARAS' New York chapter is to seek larger premises as one effort to focus attention on the local recording scene. Another is the setting up of New York awards — for the best New York record company, producer, engineers, promotion man, etc. — that will be channeled through the NARAS New York headquarters.

Said chapter head Al Steckler: "Psychologically the studio scene in Manhatten has lost the glamor it once had. There is still a tremendous amount of recording taking place but it is our feeling that in the last two or three years New York has been snubbed by the rest of the country in favor of apparently more fashionable recording centers such as Los Angeles.

"The work, the excitement, is here in New York but psychologically people don't think it is.

"NARAS New York, with some new governors and other outside and interested parties want to get the people coming back to the city to work."

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$10 Million Polygram Offer To Stigwood, Warners Out

NEW YORK — Negotiations between the Robert Stigwood Organization and Warner Communications have ended — the result of an offer made to the Stigwood company by Polygram Group.

The offer to Stigwood guarantees the company income from music publishing and recordings over the next five years of not less than $10 million.

Stigwood and Warners were talking following a Warners' conditional proposal to offer to acquire the whole of the issued share capital of the Stigwood group at $1 per share. A spokesman for Stigwood stated that the group no longer considered the proposals in the best interest of their shareholders.

Polygram and Stigwood are discussing a closer working relationship in the U.S. and further joint activities. Meanwhile Atlantic Records (part of Warner Communications) will continue to distribute the Stigwood record line, RSO Record in the U.S.

Elton John LP On Top: Joins Single

HOLLYWOOD — For the second time this year, Elton John has captured the number one position on the **Cash Box** singles and album charts. "Captain Fantastic And The Brown Dirt Cowboy," which made history by coming on the **CB** lp chart June 7 at #1 with a bullet after 1.4 million units were sold the first week of release, joins "Someone Saved My Life Tonight" which is John's third number one single of 1975. "Captain Fantastic" has occupied the top spot nine of the past eleven weeks, yielding only to Wings on July 19 and Eagles last week.

Stevie Wonder And Motown Reach 'The Highest Ground'

HOLLYWOOD — Stevie Wonder has come to terms with Motown Records over what that corporation reports to be the largest recording contract in the history of the industry.

The agreement, according to Motown, calls for guarantees to Wonder, over a seven year period, of an unprecedented $13,000,000.

Respected by fans and peers alike, Wonder is philosophic about the historic deal. "Of course I'm happy about it, but there is something perhaps even more important involved," he said. "I'm staying at Motown because it is the only viable surviving black-owned company in the record industry.

"Motown represents hope and opportunity for new as well as established black performers and producers. If it were not for Motown, many of us just wouldn't have had the shot we've had at success and fulfillment. In the record industry we've all seen many cases where the big companies eat up the little ones and I didn't want this to happen to Motown. I feel young black children should have something to look up to.

"It is vital that people in our business — particularly the black creative community including artists, writers, and producers — make sure that Motown stays emotionally stable, spiritually strong and economically healthy."

Ewart Abner, president of the Motown Records division of Motown Industries was the man who commanded the negotiations for the company. "It is difficult to translate Stevie's special kind of creative genius as an artist, producer and writer to a dollar sign," Abner said.

Indeed. Wonder's last six albums have all gone solid gold, as have more than seventeen of his single releases. Over the last two years he has won nine Grammy awards, and earlier this year was the recipient of the National Association of Record Merchandisers' Presidential Award. For the latter award, Wonder was the youngest and first black honoree.

Wonder is currently in the studio, working on a two-record album.

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8/9	Jackson County Fair	Jackson, Michigan
8/14	Temple Music Festival	Ambler Pa.
8/15	Schaefer Festival	Central Park, N.Y. (rain date 8/17)
8/16	Charleston, West Virginia	
8/18	Pine Knob Theatre	Pine Knob, Detroit
8/22	Madison, Wisconsin	
8/23	Washington Park	Homewood, Illinois (rain date 8/24)
8/25	Westbury Music Fair	Long Island, New York
8/26 & 27	New York State Fair	Syracuse, New York
8/28	Blossom Music Festival	Cleveland, Ohio
8/30	Saratoga Performing Arts Center	Saratoga, New York
9/4	LaCrosse, Wisconsin	
9/5	Green Bay, Wisconsin	
9/11	Pennsylvania Fair	York, Pa.
9/12	Trenton State Fairgrounds	Trenton, N.J.
9/19	Terre Haute, Indiana	
9/20	Des Moines, Iowa	
9/26	Oklahoma State Fair	Oklahoma City (rain date 9/27)

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'Bi-lingual'-Salsa Urged To Promote Music's Acceptance

NEW YORK — Radio stations "who are reluctant to play anything in a foreign language" are holding back the mass development of salsa music, the Latin hybrid of Cuban, jazz and rock music that has become identified as a particularly New York sound.

That is the opinion of Larry Harlow, for 10 years leader of Orchestra Harlow and closely identified with the growth of the salsa sound.

"Frankly I'm very skeptical of the music getting mass acceptance in its present form in this country," he stated. "I can sell 150,000 albums a year and so can several salsa bandleaders. We can see our product in the main department stores in the cities with a strong Spanish population but there is nothing on radio apart from a very few stations catering to Spanish speaking people.

"And yet the Latin-salsa sounds are being heard in the discos — every three or four tunes is straight salsa in New York — and myself and other musicians are getting calls for record dates that would never have considered us years ago. Motown has picked up on the conga sound, Stevie Wonder uses a lot of salsa on his sessions. I played on Kenny Vance's album" (Harlow is a pianist and percussion player) "and will be doing a Janis Ian session."

But the main thrust of Harlow's campaign will be to attempt some kind of crossover sound, a single aimed at the program director as well as the public. "Maybe something along the lines of a bi-lingual lyric — one line Spanish, one line English. One word, even, but something to broaden the scope without compromising the music," he said.

Harlow has been an active campaigner in the salsa field for some time. As a former governor of NARAS he asked for three Grammies to be awarded to Latin music. The academy offered one. "I was very happy about that," stated Harlow. "Now I just hope it doesn't go to Freddy Fender!" (the country singer who also sings in Spanish.")

Harlow, along with most New York salsa bandleaders finds plenty of work in the ethnic centers. He can work five days a week for nine months in New York, branch out to the west coast for a month and then spend another month in the Caribbean for carnival season. He will play three or four times a year in the Chicago area but claims that Miami, despite a large number of transplanted Cubans, is "the worst market in the states — the older people don't want to hear salsa and the kids are into rock."

Despite steady work in New York however, Harlow maintains that the pay scale for salsa musicians is very low, commenting that for most of his Manhattan dates he and his 12 piece band mostly break even. Most money comes from out of city gigs and records sales. Harlow records for Fania Records — he was the first artist signed to the Latin music complex although he is currently in litigation with them.

Claims Harlow: "The mid-west, Des Moines, Spokane, Bosie — that's a wasteland for salsa music simply because there is no airplay. Sales could be more than doubled if program directors would listen. Even in San Antonio, with its big Mexican population, salsa is unknown. A couple of New York bands went down there last month for a Latin coalition convention and found the Mexicans did not know the music."

Harlow gets critical of the Mexican record companies themselves claiming that "with millions of Spanish speaking people there" they do little to import or promote salsa.

Anti-Piracy Action:

Tapes Seized In N.Y., Ca. First Convictions In Tex.

NEW YORK — In three separate developments last week, pirated tapes were seized in New York and California, and guilty decisions were passed on three men in Texas under that state's anti-piracy law.

In what are believed to be the first convictions under the Texas anti-piracy law, three men were fined in County Criminal Court in Dallas after being found guilty by a jury of a misdemeanor of selling unauthorized duplications of sound recordings. Charles S. O'Quinn was fined $2,000, the maximum for a first offense, and Milton E. Broyles and William A. Richardson were fined $1,500 each. They were convicted of selling pirated versions of James Taylor's "Sweet Baby James" released by Warner Bros. Records. The three men were arrested last Feb. after selling tapes to undercover police officers. After the arrests, police seized more than 3,000 tapes. The tapes were made in Norman, Okla., and sold for $2 each.

In another development, more than 17,000 pirated 8-track tapes valued at upwards of $120,000 were seized by FBI agents in a basement storage area at 2775 Jerusalem Ave. in No. Bellmore, N.Y.

In Compton, Calif., police raided a distributorship and three retail outlets. The locations raided included: Woolford Products, Unlimited, at which more than 200 tapes were seized and Frederick Woolford was arrested; Soul Explosion, where police found close to 1600 tapes and arrested Charles Moore and Doris Edmonds; B&B Music House, at which more than 250 pirated tapes were taken and Brenda D. Williams was arrested; and Sights & Sounds, Unlimited, where 30 tapes were confiscated and Sandra Reed was arrested.

Arista Success Running Counter To Industry — Davis

NEW YORK — With a 600 percent operating profit increase in the first financial year and "more than a $3 million turnaround" Clive Davis is pleased with the way it is at Arista Records. Apart from the balance sheet he also takes pleasure in establishing Arista, of which he is president, as "a new company."

He commented: "We never viewed ourselves as an outgrowth of Bell. When Arista started I had the opportunity to take what I wanted from the Bell roster."

What Davis actually retained were only two artists, Melissa Manchester and Barry Manilow and about 10 percent of the label personnel.

Davis joined Arista with a $10 million capital contribution from the parent company, Columbia Pictures, plus some lucrative foreign and tape licensing deals worldwide. "It gave us a substantial financial base to work from," he commented. "And I take a lot of pride in the number of new artists that Arista has broken — particularly at a time when artists are notoriously weak in getting broken."

Davis views the Arista success as running counter to the industry, citing other labels laying off personnel, reporting domestic sales drops and closing offices in major centers. "Too many people though are interesting in sounding the death knell — I think Arista's success in this economic climate shows the positive side," he said.

As having the biggest sales impact for Arista Davis talks up Melissa Manchester ("her new product, Arista broke"), Barry Manilow ("his first album sold 15,000 at first, now he has his third top ten single out of that lp") Gil Scott-Heron and the "Funny Lady" soundtrack album.

"Scott-Heron is certainly emerging as a major spokesman for black people and his first Arista album has so far sold 250,000. In this field, the signing and finding extensions for an artist's career, Arista is going to be very strong. The

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RCA & CBS Set For Musexpo; U.S. Travel Packages Available

NEW YORK — RCA Records and CBS Records are among the major American firms that have finalized their plans to attend Musexpo '75 in Las Vegas this September. In addition, Musexpo president Roddy Shashoua has announced the availability of special travel arrangements for U.S. participants.

Through Cesia Travel Service (415 Lexington Ave., New York, N.Y. 10017; tel. (212) 697-5771), Musexpo has arranged three alternative packages at special rates. For those making individual plane reservations, there is a special round trip inclusive tour rate when booked in conjunction with prepaid hotel reservations. Also available is an eight-day package, which includes round trip airfare, hotel accommodations, transfers, poterage and taxis. A similar five-day package is also available.

Recent additions to the list of those participating in Musexpo include: Ackee Music (USA), Acoustic Records (USA), Air Music Scandinavia AB (Sweden), Chad Allan, Ltd. (Canada), Amphonic Music (U.K.), Arrowtabs, Ltd. (UK), asa Musik Vertrieb (Germany), Australian Dept. of The Media (Australia), Avco Embassy Music (USA), Berklay Air Services Corp. (USA), Bizet Music Group (Belgium), Louis Braille Foundation (USA), Rolf Budde Musikverlage (Germany), Harner Editorial S.A. (Spain), Irving/Almo Music (USA), Dick James Music (USA), Jupiter Records (Germany), King Coal Music, Inc. (USA), Editions Labrador (France), MCA Music (USA), Marilla Grammofon AB (Sweden), Lido Musique (France), Herbert A. Linsky Assoc. (USA) Magnetic Video Corp. (USA), Music Minus One (USA), Mr. Topp Tape Co., Inc. (USA), Bellaphon Records (Germany), CAM SPA Inc. Sorrisi E Canzoni (Italy), CBS Records (USA), CMS Records (USA), Carlin Music Corp. (UK), Chalice Productions (USA), Coal Miners Music (USA), Cory Sound Co. (USA) Country Wide Tape & Record Distributors, Inc. (USA), Disques AZ (France), Electric Records/Music (Australia), David Eskin Int'l. Sales (USA), Far Out Music (USA), Flamingo Musikfoerlags AB (Sweden), Paul Gerstbauer Musikinstrumenten-Grosshandel (Austria), Global Music (Germany), Hamburger Boers

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Chappell Buys Hill & Range Cat.

NEW YORK — Chappell and Co. has acquired all songs in the Hill and Range catalog, plus Anne-Rachel Music, Dolfi Music and Noma Music — a total of over 20,000 songs. Hill and Range is the publishing company started by Jean and Julian Aberbach.

Not included in the deal are Elvis Presley Music and Gladys Music. These however will be administered by Chappell.

Steppenwolf Makes An Epic Move

HOLLYWOOD — Steppenwolf will embark upon a U.S. tour, beginning Aug. 16 at the Boston Gardens. Tour coincides with personnel reorganization and a new label.

Keyboard player Andy Chapin has joined members John Kay, George Biondo, Jerry Edmonton, Bobby Cochran and the group (having formerly recorded for CBS Custom Label Mums) has begun a new association with Epic Records. Epic is currently readying an lp titled "Hour Of The Wolf," produced by Steppenwolf and mixed by Roy Halee.

Leiber-Stoller-Beinstock Buys Melanie Titles

NEW YORK — The Leiber-Stoller-Beinstock Organization has acquired worldwide rights to sixty songs in the Amelanie Music catalog. The songs involved are all written and composed by Melanie. The copyrights have been assigned to Yellow Dog Music Inc. for the U.S. and Canada, to Carlin Music Corp. for the United Kingdom, and to the other various Leiber-Stoller-Beinstock foreign affiliates and licensees for the rest of the world.

Ariola Signs Love Committee

HOLLYWOOD — Ariola America Records has announced the signing of the Love Committee, a new pop/r&b group from Philadelphia led by writer-singer-producer Ronald Tyson.

THE LOVE COMMITTEE convenes with Ariola America Records. Standing (from left to right) are Joe Freeman, Howard Stark, Larry Richardson, Norman Frazier, and Arleen Schesel, promotion person for Ariola America. Seated are Jay Lasker and Ronald Tyson.

Sedaka Establishes Himself As Contemporary Not 'Oldy'

NEW YORK — Ten months after the release of the "Sedaka's Back" album, Neil Sedaka considers himself established and accepted as "a contemporary performer." His own words those, and part of a conscious effort by the singer-songwriter to erase his oldies image.

"Of course it's really impossible to do that completely," he states. "But the album and all the other artists doing songs from it established what I wanted to do — to be accepted as a contemporary performer. I feel that it is very important for me at this time to work towards this.

"For instance I have had offers over and over and for very good money to do some of the rock revival shows but I turned them down. It's not the direction I want. I've cut down the oldies portion in my act to six minutes — the rest is all new material. I love the oldies — as a listener — but I never want to get locked into that kind of thing. It was another era and although the old songs for me are an annunity (I'm still getting songwriting royalties from them after 17 years) I want to get into the contemporary market."

A veteran of some 700 songs — he writes four hours a day, "very disciplined" when not on the road performing — Sedaka classes the current success of his album as his biggest career thrill so far.

"I retired from 1963 to 1970, just devoted myself to writing for people such as Peggy Lee, Andy Williams, the Fifth Dimension, Tom Jones, David Cassidy, and Nancy Wilson. So this is a comeback for me really," he says.

"And for me it appears to be the right time. There seems to be some melodic singers around and I write melodic songs."

For this Sedaka should indeed be thankful. Seven of them (the Carpenters, Captain and Tennille, Bo Donaldson and the Heywoods, Maria Muldaur, Andy Williams, Helen Reddy and Bobby Sherman) have taken material from Sedaka's Rocket Records album, which has sold 300,000 for him, according to the singer.

The album markes the initial association between Sedaka and Elton John (Rocket Records is his own label) and the first step on the comeback trail for Sedaka. It was a deliberate move on his part to launch himself from Britain into the U.S.

He comments: "There is a lot of loyalty from the public in Britain. They remember as far back as my London

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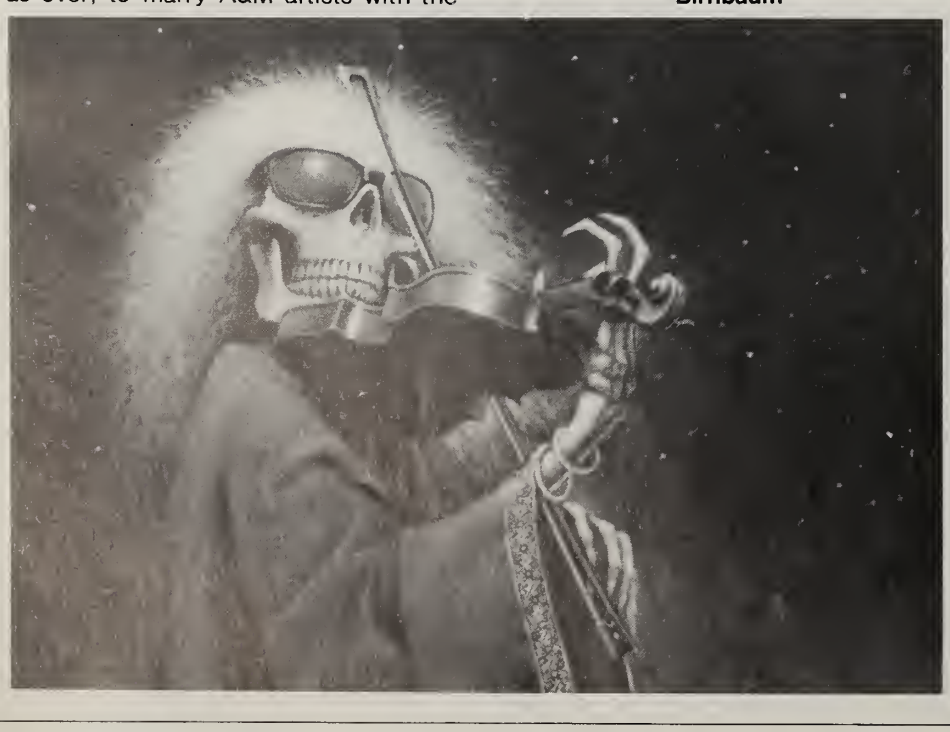
A&M A&R Dept.: 'Open For Business'

HOLLYWOOD — In keeping with the label's open door policy toward new talent acquisition, A&M vice president Kip Cohen has lauded the promotion of Roger Birnbaum to the position of director of contemporary a&r. Broadening the scope of the staff, Cohen introduced Birnbaum as a man "at my right hand for the last two years having been responsible for attracting important talent to the label as well as guiding many recording careers with foresight and intelligence."

Birnbaum stressed his personal accessability to independent parties seeking a listening ear for new material and talent. A constant bottleneck with many companies, the area of reviewing unknown talent is a vital one in Birnbaum's estimation. Consistent with the A&M philosophy, he emphasizes the need to keep an "ear to the street" in order to remain conscious of musical directions, and vows to provide a fast turnover in terms of attention and feedback of reaction to any tapes which reach the A&M.

While the essential purpose of the company's a&r department will remain, as ever, to marry A&M artists with the right blend of material and the correct producer, Birnbaum elaborated on an experiment which has proven successful over recent months, that of purchasing masters of single product for release. Notable coups for the label in this area include "Love Will Keep Us Together," by The Captain and Tennille, and Bazuka's "Dynomite."

Birnbaum



Denver, Sinatra Pairing A Smash Success In Tahoe

John Denver

Frank Sinatra

HARRAH'S — John Denver distinguished his first major nightclub appearance with one of the most moving sets I have ever seen. Having already established himself as a major superstar, his show at Harrah's went a long way towards making the fine composer/TV star/pop idol a premier visual talent as well. Judging by this performance, we can well expect John to make great contributions to the music industry and to the world for a long time to come.

John is a consummate artist who sings his songs like a painter uses his palette, brushes and canvas. The visual aspect of his music was underscored by vivid, beautiful scenery that served as a backdrop. Each song was keyed by a natural setting that was strikingly realistic. It is this attention to detail which provides an insight into Denver's concern for total entertainment.

The name John Denver has become synonymous with America's great outdoors, and the artist's heart is every bit as big. He played "Matthew" as a dedication to his favorite uncle and made it abundantly clear that love songs aren't always written for women. "I'm Sorry," John's current single is excellent and leads me to beiieve that his reservoir of talent is unfathomable.

By the time Denver reached his final number, he had convinced us all that he is a master performer. As he sang "Thank God I'm A Country Boy," I realized that he's in a class by himself. As if to heighten the drama of the set, John closed the show with a touching version of "This Old Guitar" which he played alone. Few club debuts have been so memorable.

It's impossible to count the cliches that have been used to describe Frank Sinatra, but it's impossible to capture one of his performances without the use of superlatives. For me, Sinatra's show was an event to remember — a portrait of the man who has become a living legend in popular music.

Frank has such tremendous musical talents that it becomes obvious from the moment he takes the stage that he's in total command. This night at Harrah's he could do no wrong. He handled standards such as the classic "I've Got You Under My Skin" with grace and poise and gave new dimension to Stevie Wonder's "You Are The Sunshine Of My Life."

Sometimes referred to as "Chairman of the Board," Sinatra probably qualifies for a new title — "Reigning King." He has that unique ability to attract audiences who range in age from 10-100, and his magnetism as a man's man and ladies' dream was evident in his every movement and communicated itself constantly. It was my distinct pleasure to have been invited to this historic event.

Opening the Sinatra show, comedian Pat Henry provided a high caliber act that served as a perfect introduction to the master. Henry's timing and current material make him one of the most competent funny men working today. His delivery was perfect and his routines clean. He kept his side-splitting patter up from the beginning of his set to the end.

Henry's antics would make great album material and he, like those who've successfully gone before him, should be considered as a comedian with excellent potential.

One of the unsung heroes of our industry, Jerry Weintraub of Management III, arranged the 'first' in nightclub entertainment combining the talents of Denver and Sinatra in one evening. The gala at Harrah's will doubtless be in great demand and we heartily look forward to a return engagement. We must also salute Jerry Weintraub's imagination and creativity in bringing this concept together.

george albert

Form 'Execs Club' Of Music Industry Div. Of UJA-Federation

NEW YORK — The action committee of the Music Industry Division of the UJA-Federation will be approaching key executives within the music industry in the coming weeks for personal donations in addition to the usual corporate contributions. To accomplish this, the committee will contact top line execs at record companies and music publishing companies and ask each for a personal donation of $100. Each contributor of the $100 sum will have his name featured under the title "The Executives Club of the Music Industry Div. of UJA-Federation" in the special journal being printed for and distributed at the industry's UJA banquet honoring I. Martin Pompadur, president of ABC Leisure Group I, Nov. 1, 1975 at the New York Hilton Hotel.

Letters from the Music Industry Division will be going out to the select group of execs because the committee feels that the cause is most worthy and warrants personal donations.

If any exec is desirous of making his $100 contribution and becoming a member of the Music Industry's "Executives Club," prior to the arrival of his personal letter, he can do so making his check payable to the "Israel Emergency Fund (Executives Club)" and sending it immediately to the Music Industry Division, Room 308, UJA-Federation, 220 West 58th St., New York, N.Y.

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ATV Music: Building With 'Trust' And 'Love'

HOLLYWOOD — ATV Music Corporation, as it exists today, represents a conglomerate of publishing firms whose reputation and recognition within the music business has stemmed from one of its most prestigious catalogs, that of MacLen Music, publishing firm under which John Lennon and Paul McCartney registered virtually all of their compositions while the Beatles were in existence.

President Sam Trust and vice-president Steve Love, however, are quick to emphasize that although the firm is justifiably proud of the MacLen catalog, ATV is engaged in other activities and responsibilities that they hope will be foremost in the minds of industry people whenever the initials "ATV" are mentioned.

Although MacLen formed the basis of ATV, the firm's history dates back to 1969. When Dick James formed Northern Songs, Inc., ATV was a subsidiary, originally begun as a television production firm. It was in '69 that ATV became a publisher, joining with Don Kirshner (ATV/Kirshner) until that relationship terminated in 1972. In April 1973, the decision to bring ATV to the United States was made, and with it came the appointment of Sam Trust as its first president.

Through the acquisition of new catalogs, such as Nat King Cole's Sweco publishing catalog, and two country-western catalogs (Comet and Welbeck), ATV today represents over a dozen publishing firms, and is actively engaged in promotion of writers and their product, as well as those of independents.

Artists and songwriters, the ATV president stressed, are often not fully qualified to administrate their own publishing companies, and alignment with ATV brings with it an association with an active staff of promotion people and the opportunity for foreign publishing and recording deals for that artist's compositions.

Steve Love emphasizes that the relationship between publishing companies and record company a&r departments is an important function of any publishing operation. "The most vital part of a successful record is a good song," Love said. "I personally am in constant touch with a&r departments both domestically and internationally, as well as managers and artists, seeking out new material. I am always on the lookout for songwriters who can supply tomorrow's hits. Somewhere in L.A., I believe, there is someone pounding out songs in a basement, or a shabby little studio, that have the vitality and commerciality to be hits on the level of an Elton John. Finding those people is another question, but we're looking."

In terms of American originated copyrights that belong to ATV, Love sends, on a selective basis, songs that have hit potential in Europe, and receives a great

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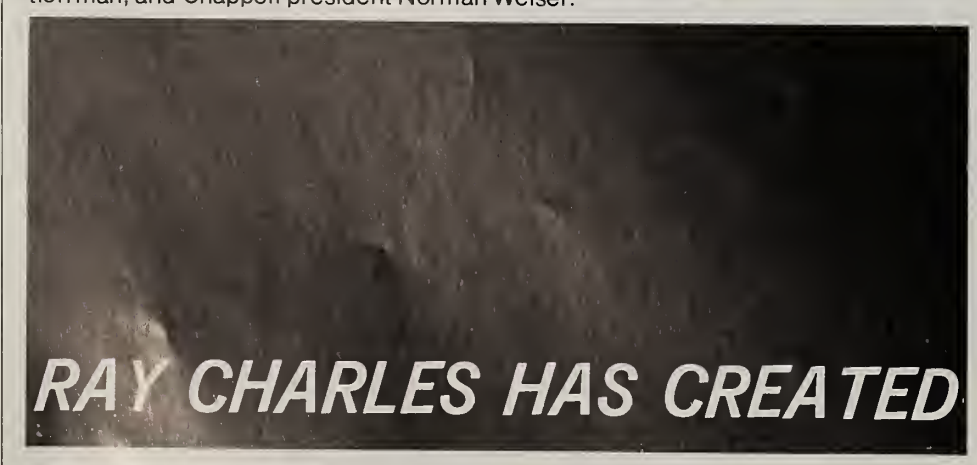
'Come On Over' Gets New Life

NEW YORK — "Come On Over," the theme song of the now-defunct Palisades Amusement Park (now a real estate venture in New Jersey) has been given new life via the same tune now under the title of "Cheer-Up-Syrup." The new tune comes from the same writer-composer, Gladys Shelley, and was recorded by David K & The Blue Ties on the Spigot label, under the direction of Harry Finfer

THIS IS NATALIE COLE — Capitol artist Natalie Cole recently paid a visit to the New York offices of Chappell Music. Ms. Cole's current single, "This Will Be," was written by Chuck Jackson and Marvin Yancy, and she is preparing to appear at Buddy's Place in New York the week of Aug. 11. Shown above (l to r) are: Buddy Robbins, assistant to the president; Arlene Simmons of The Kevin Hunter Agency; Natalie Cole; Bob Schwaid, personal manager for Jackson and Yancy; Larry Gallagher, Chappell promotion man; and Chappell president Norman Weiser.



NARAS Changing For Better: Wayne

HOLLYWOOD — Artie Wayne who was recently elected vice-president of the Los Angeles chapter of NARAS said he sees definite improvement on the part of the organization towards making the annual Grammy awards a more representative ceremony.

Currently on a nationwide tour for his publishing company, the Artie Wayne Organization, Wayne said he hopes to see a more comprehensive screening process whereby NARAS panels in different chapter cities would have the opportunity to listen to music they were unfamiliar with. This would obviously lead to better judgment on the part of those taking part in the screening process.

Wayne said that he will include 'unofficial' visits to NARAS chapters in Memphis, Nashville and New York promoting the idea and indicated he has already received some favorable responses from other NARAS officials across the country. He noted that he was optimistic about the response: "Nothing changes overnight, especially with large organizations, so what we're contemplating is nothing new. It's nice to see NARAS express an interest in self-improvement. The Grammy screening system has worked well all these years and it would be easy for us to be complacent, but we're not. We're looking to get better."

Washington Promoter Combats Bogus Ticket Sales

HOLLYWOOD — Counterfeit tickets for pop concerts have become a big business in the Pacific Northwest, but promoter John Bauer of John Bauer Concerts in Bellevue, Wash., took a giant step to combat that evil for a recent sold-out Rolling Stones show at the Seattle Coliseum.

For several days before the show itself, Bauer was on various radio talk shows with police, security and staff personnel from the coliseum, talking about security inside and outside the building, and warning of counterfeit tickets.

The day of the show, Bauer brought in six representatives from Globe Tickets, who went through the lines with micrometers, reevaluating every ticket.

In all, 3000 spurious ducates were spotted. Some of the fans had paid up to $50 per ticket. Those youngsters were weeded out of the lines, and police informed them to "find the guy who sold you the ticket, and take care of him yourself," Bauer related.

Burlington/Felstead Pub. Closes Down

NEW YORK — Burlington/Felstead Music Corp. has closed down all creative and professional department activities in both New York and Los Angeles. The corporation is the publishing arm of the London Records organization.

At liberty are Mimi Trepple, long time head of the operation and general professional manager Eddie V. Deane.

Captain And Tennille Score Gold For 'Love'

HOLLYWOOD — "Love Will Keep Us Together," the album by the Captain and Tennille, has been certified gold by the RIAA.

Delmark Acquires United & States

NEW YORK — Delmark Records, the Chicago based blues and jazz label, has purchased masters and the trademarks from the defunct United and States labels.

United and States were a 1950s blues, r&b and jazz line owned by the late Leonard Allen and based in Chicago. The purchase brings Delmark blues product by Junior Wells, Memphis Slim, Roosevelt Sykes and others, jazz product by Tab Smith, Jimmy Forrest and others as well as r&b and gospel material.

Jazz from the United and States catalogs will appear on the Delmark line, blues will be released on Delmark's Pearl label and r&b on the revitalized States label. The company has no plans at present to release gospel, country and pop product from the United and States labels.

Fox Pub. To J.W. Pepper

NEW YORK — J.W. Pepper and Son, Valley Forge, Pennsylvania have been named exclusive agents for the Sam Fox publishing company. The Pepper firm is a retailer of educational sheet music serving schools in a 30 state area east of the Mississippi.

Fox's educational publications will be stocked in Pepper's four retail outlets and will be warehoused at the Pepper plant in Valley Forge.

Harry Fox, vice president, based in Santa Barbara and running the west coast operation will continue activities for the Fox company.

Laurie To Distribute Fraternity Single

NEW YORK — Laurie Records will distribute Fraternity Records' current release, "Anthem" by Sonny Flaharty and Bob Norris. Fraternity is a Cincinnati based record label.

Arista Success *fr 9*

"Funny Lady" album, contrary to popular opinion did not come to us as a matter of form from Columbia Pictures who made the film. There was competitive bidding and we outbid everyone else.

"Every lp that we have paid for the recording of, has been a chart hit," added Davis.

Other artists in the Arista fold are not designed for quick commercial success, Davis noted. "Our product from Anthony Braxton (the jazz saxophonist, part of Arista's avant garde jazz label, Freedom) are not going to be a tremendous commercial success but the other side of the coin is that there is no economic risk in making them either. We are going to put quality lps on the market place and not lose money at the same time. It's not a question of subsidy — I've never lost money on quality.

"To Patti Smith for instance we are committed realistically to her record career. She might not break out this year but it is hard for me to believe that at some point she is not going to emerge.

With regard to the U.K. group the Bay City Rollers, creating headlines and excitement in Britain, Davis (who already has a single by the group released) says: "Whether they break or not, the breakout has to come naturally. There will be no false hype. I will not sell them like bubblegum — there will be musical acceptance."

The Rollers are scheduled for two Howard Cosell television shows in Sept.

EXPLODING OUT OF HER NEW ALBUM!

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"AIN'T NO WAY TO TREAT A LADY" (4128)

★ ★ ★ ★ HELEN REDDY ★ ★ ★ ★

See Helen Reddy as the new permanent host of The Midnight Special following the Friday night Tonight Show on NBC-TV.

Capitol®

Haywood Named Mercury R&B Dir.

CHICAGO — Bill Haywood will become national promotion director of r&b for Mercury Records as of Aug. 25, according to Lou Simon, senior vice president and director of marketing for Phonogram, Inc./Mercury Records.

Haywood, who will work out of Chicago, comes from his own advertising, promotion and radio consulting agency, Bill Haywood Associates. Before his agency, he was program director at WOOK and WOL in Washington, D.C. as well as WLLE in Raleigh, N.C.

Haywood will be involved in several projects immediately, including The Ohio Players' new album, "Honey," and singles "Under Your Powerful Love" by Joe Tex, "When You're Young And In Love" by Ralph Carter, and the Joneses latest, "Love Inflation."

Haywood

CHEER-UP-SYRUP SHORTAGE!

Due to heavy demand for Gladys Shelley's CHEER-UP-SYRUP now Number 2 on the Disco Hit Parade, we ran short of our supply. Please bear with us. Your copy of this hit disk* will reach you shortly. Thanx for your patience.

Sincerely,
Harry Finfer
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New York, N.Y.
(212) 582-2971

*David K and the Blue Ties on the Spigot Label

Klein Re-Forms Consultancy; Resigns Song Fest Post

LOS ANGELES — Malcolm C. Klein has left his position as American Song Festival president in order to rebuild his management consultant firm, Malcolm C. Klein & Associates. He will remain a consultant to the Song Festival as well as producer for the televised finals of the international songwriting competition.

Klein & Associates will offer full management consultant services to clients involved in broadcasting, film, music and concept marketing. Services offered include evaluation of station acquisition and operation, development of distribution plans for producers, assistance to CATV operators in programming and marketing, and personnel recruitment. The firm will also develop personalized public relations, promotion and merchandising programs involving the spectrum of the broadcast media for full advantage of available exposure.

Klein & Associates is available to advertising agencies as well as companies and artists.

As an individual, Klein, a 27-year veteran of the broadcast and entertainment industries, was formerly president of National General TV Production and Distribution companies, and NGC's music subsidiaries. Subsequently, he was president of Filmways TV Presentations. A pioneer in broadcasting, Klein served as vice president and general manager of KHJ-TV, RKO-General's flagship in Los Angeles, for eight years, where he became a national leader in independent TV station management. In New York, he was executive vice president of NTA Broadcasting, and managed WNTA-AM-FM-TV. Previously, he was sales manager of KABC-TV, Los Angeles.

Klein formed his own consultancy firm in 1972, serving such clients as The Ford Foundation, Public Broadcasting Service, Corporacion de Radio y Television Mexicana, Filmation, Inc. and Sterling Recreation. With SRO, he expanded the broadcast holdings and assumed the reins of the international music marketing operation.

Klein will establish offices in Los Angeles and New York. Continuing as a consultant, he can be contacted at The American Song Festival, 5900 Wilshire Boulevard, Los Angeles, Ca. 90036 (213) 937-7370.

Silverman Named Mid-State Pres.

NEW YORK — Jack Silverman has been named president of Mid-State Distributing, a division of ABC Record and Tape Sales Corp. Silverman remains vice president of ABC Record and Tape Sale's midwest region.

Mid-State, which has eleven branches in Iowa, Missouri and Wisconsin, was founded by Silverman in 1949 and acquired by ABC in 1969.

Ray Pockrandt has also been named vice president of the Mid-State company. He joined the company in 1956 and has been general manager.

Rosner Named ATV's Acting Promo. Dir.

NEW YORK — Ben Rosner has been retained by ATV Records as acting national promotion director. He will be handling all aspects of national promotion for the company until the postion, recently vacated by Bruce Greenberg, is filled.

FOR SERVICE ABOVE AND BEYOND. . . — At the recent CBS Records 1975 convention in Toronto, members of the CBS Records promotion and sales forces were honored for outstanding achievements over the past year. Among the many awards presented were those for regional promotion marketing managers of the year. Shown above, in the left photo Stan Monteiro (l) vice-president of national promotion for Columbia Records, presents the award for Columbia regional promotion marketing manager of the year to Gordon Anderson, from the company's midwest region (Anderson is now based in New York City). In the right pic, Mel Phillips (l), associate director of national promotion for the Epic and CBS Custom labels, presents the Epic-/Custom regional promotion marketing manager of the year award to Bud O'Shea from the company's western region.

Ten Years After Stay Together

NEW YORK — Ten Years After will not disband, officially announced group member, guitarist Alvin Lee. He made the statement following rumors that the quartet, currently concluding a U.S. tour, were disbanding.

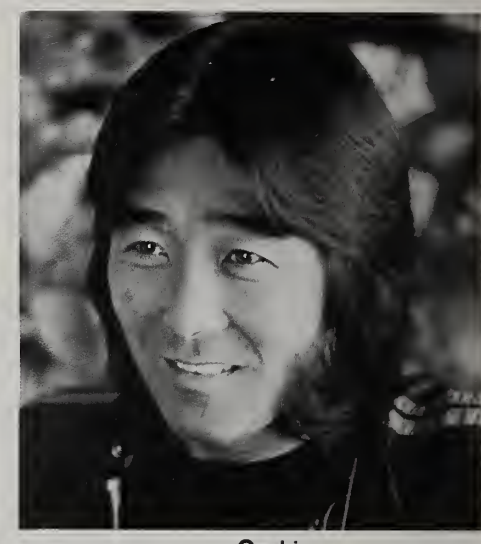
Lee stated the group would soon have a new album on Columbia on the market and would tour at least once a year in the U.S.

Meanwhile Lee himself plans to appear in theaters and smaller halls with his own group, Alvin Lee and Company, also touring the U.S. once a year.

George Osaki VP Of MCA Graphics

HOLLYWOOD — George Osaki has been named MCA Records vice president of creative services. This announcement came from George R. Jones, vice president of operations for that label. Osaki will handle all graphics for the record company, including design of album covers, print advertising and television commercials.

A native of Hawaii, Osaki attended the Chicago Art Institute and formerly served as art director for Capitol Records.



Osaki

Polymusic Names Wiesel V-P/G.M.

NEW YORK — Abe Wiesel has been appointed to the position of vice president of finance and general manager of Polymusic Inc. Wiesel will be responsible for the overall direction of Polymusic, the mail order division of Polygram, which operates classical record clubs under the names of International Preview Society and Great Awards Collections.

Wiesel joined Polymusic in April, and was previously associated with Dynamic House/Tele House Inc. and CBS Columbia House.

Petrone Promoted At Phonodisc

NEW YORK — Emiel N. Petrone has been named regional/branch manager, west coast, for Phonodisc. He will be responsible for 13 states with emphasis on the Los Angeles, Denver, San Francisco, Seattle and Phoenix markets.

Petrone, based in Los Angeles, was previously district/branch manager in Los Angeles.

Meyerchak Named CBS Finance Dir.

NEW YORK — William G. Meyerchak has been named director of finance planning and control for CBS Records. He will be responsible for the preparation of division flash, budgets, long range plans, and for the control of the CBS Records division overhead, headcount, cash reporting and capital budgets.

Meyerchak has been with CBS Records since 1973, most recently as manager of financial analysis on the corporate finance staff.

Verzola, Bloomfield, Trepel Named To ABC

HOLLYWOOD — Lou Verzola has been named general manager ABC Records branches. In addition, Howard Bloomfield has become national field credit manager and Charles Trepel field sales manager.

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They've done it again.

Jive Talkin'
by the Bee Gees,
from their newest album,
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Congratulations from RSO Records, The Robert Stigwood Organization
and Casserole Music

On RSO Records
Distributed by Atlantic/Atco Records.

29 Albums From RCA This Month

NEW YORK — RCA Records is releasing 29 albums during the month of August. In this release, there are first appearances on the label by Daryl Hall and John Oates, Alquin, Stark & McBrien, Juice Newton and Silver Spur, Billy Walker and cellist Lynn Harrell.

In the popular category, the new releases are "Juice Newton and Silver Spur," "Rocket Man — A Tribute To Elton John" by Hugo Montenegro and His Orchestra, "Nobody Can Wait Forever" by Alquin, "Big Star" by Stark & McBrien, "Tails Out" by Wayne Berry, "Say Forever You'll Be Mine" by Dolly Parton and Porter Wagoner, "Daryl Hall and John Oates," "Lovin' And Losin' " by Billy Walker, "The Anita Kerr Singers," and "The Pridesmen."

The Pablo label release is highlighted by "The Tatum Group Masterpieces," vol. 1-8, which are available individually or in a deluxe 8-record set. Also on Pablo is "Oscar Peterson et Joe Pass a Salle Pleyel," a 2-record set.

Two soundtracks are being released — "Moses, the Lawgiver," the TV series soundtrack composed and scored by Eunio Morricone; and, on the Red Seal label, the original London cast recording of "A Little Night Music."

The Red Seal classical releases include: "Brahms: Symphony No. 4 and academic Festival Overture," Leopold Stokowski conducting the New Philharmonia Orchestra; "Shostakovich: Symphony No. 5," Eugene Ormandy conducting the Philadelphia Orchestra; "Rachmaninoff: Symphony No. 2," Eugene Ormandy conducting the Philadelphia Orchestra; "Prokofieff: Alexander Nevsky, Eugen Ormandy conducting the Philadelphia Orchestra; "Mozart: Six Quartets Dedicated to Haydn, Vol. 3," the Guarneri Quartet; "Schubert: Quintet in C, Opus 163," the Guarneri Quartet with cellist Leonard Rose; and "Dvorak: Cello Concerto in B Minor," Cellist Lynn Harrell with James Levine conducting the London Symphony Orchestra.

Uggams Signs With Motown; Album Due

HOLLYWOOD — Leslie Uggams has signed an exclusive recording contract with Motown Records. The announcement was made this week by Herb Belkin, Motown vice president of creative operations. Ms. Uggams' first release for the label titled "Leslie Uggams" was produced by Don Davis, and will ship in late August. The album features arrangements by David Van dePitte, Wade Marcus, and Rudy Robinson and was recorded in Detroit, Muscle Shoals, and Las Vegas.

Davis, Belkin, Uggams

RCA Classical Samplers Aim At 'Familiarity'

NEW YORK — RCA Records has reinstituted its program of preparing classical sampler LPs containing excerpts from its new releases. The first sampler has been sent to some 800 retail buyers, dealers, RCA's field sales force and promotion men. It is designed to provide advance familiarity with forthcoming product in advance of solicitation by RCA salesmen.

The first sampler contains excerpts from Profofieff's "Alexander Nevsky," Rachmaninoff's Second Symphony and Shostakovich's Fifth Symphony, all by the Philadelphia Orchestra with Eugene Ormandy conducting. Also included are excerpts from Brahms' Symphony No. 4 by Leopold Stokowski and the New Philharmonia Orchestra; Dvorak's Cello Concerto Op. 104 with conductor James Levine, cellist Lynn Harrell and the London Symphony Orchestra; Mozart's Quartet No. 19 by the Guarneri Quartet; Schubert's Quintet in C with the Guarneri Quartet and cellist Leonard Rose; and The Complete Works Fro Piano of Scott Joplin performed by pianist Dick Hyman.

NARAS To Move N.Y. Offices fr pg. 7

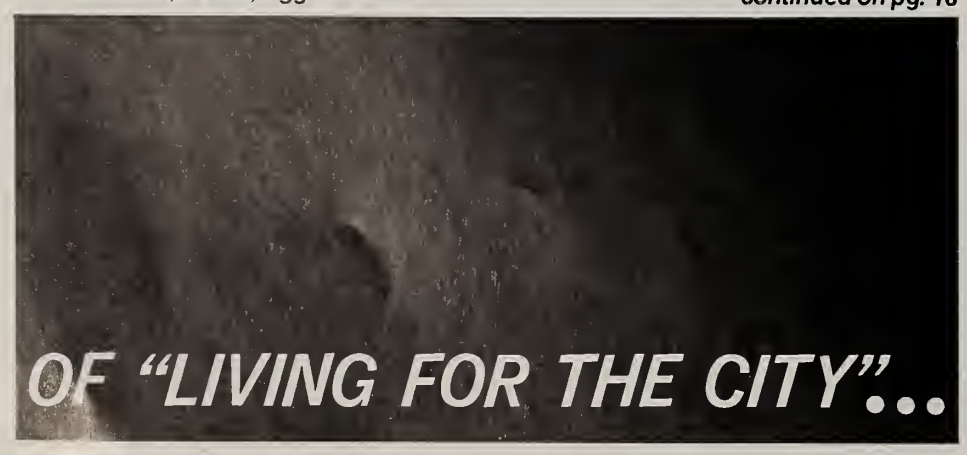
All monies for the "Support New York" project will come from local membership in addition to funds from a special auction to take place in November or December this year. Steckler estimates the chapter will have to raise an additional $5000 to underwrite the move to larger facilities.

The New York chapter will also maintain its regular achedule of seminars, prison programs and scholarships.

(Each NARAS chapter throughout the U.S. is self-sufficient in terms of finance. Income from the annual Grammy show — the organization's biggest fund raiser — is being used nationally to establish the NARAS Hall of Fame, a project that Steckler believes will be "an archive of recorded music, a landmark in the country and perhaps more important to NARAS than the Grammy awards in the long run.")

Plans for the New York auction are already underway and the local chapter

continued on pg. 18



Julian 'Cannonball' Adderley Dead At 47

HOLLYWOOD — Julian "Cannonball" Adderley, one of jazz's greatest saxophonists, passed away last Thursday night in Indiana, after having been in intensive care for a stroke he suffered last month. Born Julian Adderley in 1928, he was dubbed "Cannonball" during his adolescence. Actually, the nickname was "Cannibal," an affectionate reference to his voracious appetite. Later the nickname stuck, but in its present form.

Cannonball was born to a musical family, his father being a prominent coronet player, and as Julian grew up with the family in Florida, he studied sax. From Ft. Lauderdale, Julian entered the army, where he played in various bands from 1948-55, and with the army musical detachment in Washington, D.C. By the time he reached New York in the summer of 1955, his reputation had preceded him, and he was greeted with rave reviews. He later formed a group with his brother Nat, a coronetist, and returned to N.Y. in 1957 to play in a now-famous ensemble with Miles Davis and John Coltrane. Later he formed his own quintet, which from 1959 to the early sixties was considered the definitive jazz ensemble in the world. An admirer of Charlie Parker, Adderley wrote essays, appeared regularly on television, and during his performing years attracted such other jazz luminaries as Sarah Vaugh, Milt Jackson, Bill Evans, Charles Lloyd and Yusef Lateef to his own spotlight. He also won a Grammy Award in 1967 for his composition, "Mercy, Mercy, Mercy."

A spokeswoman for Fantasy Records, Adderley's label, informed **Cash Box** that Cannonball's brother, Nat, had received word of his brother's improved health status, and had flown to Berkeley to do banding on a new lp to be released within the coming month. To be entitled "Big Man," the title comes from a statement Julian Adderley made during his last press interview, given on July 7. "I don't consider myself a big man. I'm all too human. Besides, a big man is evaluated by others, not by himself." We at **Cash Box,** as well as all his friends all over the world, realize what a truly big man he was, and we shall miss him.

London Sets Aug. Release

NEW YORK — London Records reported last week that it is releasing eight albums in August. Heading the list is the best-selling hits LP from 10 cc, entitled "100 cc." This will be followed by an instrumental debut LP called "Sometimes Words Just Get In The Way," from Orion, a five-man group from upstate New York. The Orion disk marks the first time that a rock LP has been released on London's Phase 4 custom label.

Mid-August releases will include a new LP from Bernard Herrmann, entitled "The Mysterious Film World of Bernard Herrmann." There will also be three classical packages: "Rimsky-Korsakov: Scheherezade," "Gershwin: Rhapsody In Blue" with Ivan Davis and the Cleveland Symphony Orchestra, and "Pachelbel: Kanon And Other Baroque Favorites."

At the end of the month, there will be two releases on the Hi label. The first is a new studio lp from Al Green, entitled "Al Green Is Love," and the second is "The World's Greatest Honky Tonk Band" by the Bill Black Combo.

HEAD OVER HEELS FOR POCO — ABC Records threw a party for Poco following their sold-out concert at the Schaefer Festival in New York's Central Park on July 30. Shown at the festivities are, from the top (l to r): George Grantham; Rusty Young; Harlan Goodman of Hartmann & Goodman, the group's management; Paul Cotton; Tony Martell, vp of east coast operations for ABC; Dennis Elsas, WNEW-FM dj; Mickey Wallach of ABC promotion; Dave Hermann of WNEW-FM; Tim Sexton, Poco's road manager; Barbara Carr, director of east coast publicity for ABC; Vince Marachiolo of ABC artist relations; Timothy Schmit; John Anthony, a friend of the group; and an unidentified party-goer.

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Feliciano 'Rock 'N' Roll' Campaign Planned By RCA

NEW YORK — RCA Records has begun a long-range advertising-promotion-personal appearance campaign in support of Jose Feliciano's new LP, "Just Wanna Rock 'N' Roll."

The tour-support has included appearances at New York's Bottom Line and other U.S. dates, as well as tours of Canada, Australia and New Zealand. For his recent appearance at L.A.'s Roxy, in addition to normal press and radio coverage, RCA invited motion picture producers and buyers of talent for TV variety shows in light of Feliciano's score-writing ability which has included music for the TV series, "Chico And The Man," which won him an Emmy nomination, and for the forthcoming Columbia Pictures feature, "Aaron Loves Angela."

RCA is also supporting the LP with trade advertising, radio spots and in-store materials. The artist has recently taped such TV shows as the Midnight Special, David Steinberg Show, Bruce Morrow and the Tonight Show, and he will be taping the Jerry Lewis Muscular Dystrophy Telethon, as well as syndicated shows.

Jazz Artists To Edu-Tainment

NEW YORK — Nathan Davis, jazz saxophonist and currently professor of jazz music at the University of Pittsburgh, has signed with the Indiana publishing firm Armstrong/Edu-Tainment who will administer all of Davis' past works in the U.S. and abroad.

Davis has recorded an album, in association with Royal Music, the Armstrong Flute company and A/E publishing, produced by Herb Cont and Gene Frank. A label deal is at present being negotiated.

In a distribution agreement with Hulaws Publishing A/E has been named sole agents for the Hubert Laws Flute Improvisations book, retailing at $3.

Graham Central/IES Link Up For Concerts

NEW YORK — Graham Central Station, who have just released their third Warner Bros. LP, "Ain't No 'Bout-A-Doubt-It," have embarked on a 17-city U.S. tour during which they will be using a custom-tailored sound system designed by IES (International Entertainers Services, Inc.). The group first became familiar with IES systems during the Warner Bros. music show tour of Europe earlier this year. IES has done numerous European tours with such groups as ELP, Led Zeppelin, Yes and The Who, and the company opened a New York office two years ago.

CBS, RCA, Musexpo

Restaurant (Sweden), M7 Records Pty, Ltd. (Australia), Disques Motors (France), Odyssey Productions (USA), Pinpin Publishing (France), Rondor Music, Inc. (USA), Record Trading AB (Sweden), RPM Group (S. Africa), September Music (USA), Shadybrook Records (USA), Sloane & Painter (USA), Shapiro & Stern (USA), Scorpio Music Dist. Inc. (USA), Skyhill Publishing (USA), Shape, Symmetry & Sun (USA), RCA Records (USA), Siegel-Musikverlage (Germany), Sonet Grammafon AB (Sweden), Sutton Miller, Ltd. (USA), Springboard Int'l. Records, Inc. (USA), Sound Bird Records (USA), 20th Century Music (USA), Vector Music (USA), World Music Group (Belgium), United European Publishers: Durium (Italy), Polar Music AB/Sweden Music AB (Scandinavia), Grupo Editorial Armonica-Clippers (Spain & Portugal); Devon Design Corp. (USA), Jet Records (UK), Martin Coulter Music/Mews Music (UK), Audio Arts Publishing Co. (USA), Hollywood Reporter (USA), Lee Magid/LMI Records (USA), Certain-Teed Machinery Corp. (USA), Apex-Martin Record Sales (USA), Veronica Music Editions CV (Holland), ABC Dunhill Music (USA), Harrison Music Corp. (USA), Hurricane Enterprises (USA), I.H.P. (France), Record Shack Corp. (USA), Surplus Record & Tape Dist. (USA), Eva-Tone, Evatype, Inc. (USA), GNP Crescendo Records (USA), GRT Corp. (USA), Audiomatic Corp. (USA), Hans Gerig Musikverlage (Germany), Schlesinger & Dave (USA), Brougham Hall Music (USA), Red Bus Records (UK), Era Records Ltd. of Calif. (USA), Folkways Records (USA), Michael Sukin Esq. (USA).

NEW KEYS ON HIS RING — Bobby Keys has signed a long-term exclusive recording contract with Ring O' Records. The announcement came from Al Coury, senior vice president, a&r, Capital Records, Inc. and Ringo Starr.

The saxophone player makes his solo recording debut with the single titled "Gimme The Keys"; B side is "Honky Tonk (Parts 1 & 2)," scheduled for release Aug. 25 on the Ring O' record label (dist. by Capitol).

ON HIS NEW CROSSOVER SINGLE #981 from the HIT L.P. RENAISSANCE #9005

'Flying Woman' Contest Planned For Nightshade

NEW YORK — In support of the current single, "High Flying Woman," by the Deadly Nightshade, Phantom Records (dist. by RCA) has launched a contest with grand prizes of an expenses-paid weekend in New York, including airfare, plus tickets to the U.S. Woman's Tennis Open at Forest Hills. Radio stations will encourage phone-in responses from female listeners by asking them to describe a personal experience or realization that has changed their lives and made them a "High Flying Woman."

Phantom/RCA will provide up to seven produced contest spots or scripts to the stations with space for local modifications. Over two dozen examples of "High Flying Woman" will be offered, from well-known women such as Billie Jean King, Amelia Earhart and Grandman Moses to relatively unknown women of accomplishment. A Deadly Nightshade lp and t-shirt imprinted with the song title and the station call letters will be offered to each caller whose story is aired. On the final day of the promotion, one of the callers at each station will be selected at random to receive a weekend in New York and tickets to the tennis tournament.

Jackson To Form Quiet Stalker Productions

HOLLYWOOD — Michael J. Jackson, a&r staff producer at A&M Records for five years, has exited his position from the label to pursue independent production and create his own company Quiet Stalker Productions.

His company will be based in Los Angeles. The phone number will be 213-877-4053.

Sedaka No 'Oldy'

continued fr pg. 10

Palladium debut in 1961 so it makes for a comfortable place to work. I don't think I could have achieved the same degree of success if I had started the transition in America. It would have been much harder without Elton John's assistance, plus the promotion job MCA did (Sedaka is distributed through Polydor for the rest of the world).

Sedaka currently has a new album, "The Hungry Years" ready for September (reissued in Britain, he has already been hit to the tune of 30,000 by import copies and plans to have simultaneous releases in the future). There is also a live album, from the Royal Festival Hall and some RCA repackaged releases in Britain.

Sedaka himself will work on a new album during November, and December this year as soon as he completes a touring schedule that includes visits to Japan and Australia.

Meanwhile he has also filmed a television commercial for a "Greatest Hits" package to be released in this country.

Capitol Daniels Not Today's Band — Charlie

NEW YORK — Kama Sutra artist Charlie Daniels has denied that the Daniels' album currently released on Capitol represents "The Charlie Daniels Band as it is today."

Daniels stated that the Capitol album is five years old, the only product of a two album deal he had with the company then. "Capitol paid me $7500 not to make a second album," he commented.

NARAS To Move

fr pg. 16

has already received some 60 contributions from artists such as Alice Cooper, John Lennon, Ringo Starr, David Bowie, Paul McCartney and others. The Beacon Theater has offered their facility to hold the auction and the NARAS chapter is looking for another 60 items to auction off to the general public. Steckler hopes that the auction will become an annual fund raiser for the chapter.

Steckler intends for the proposed new headquarters to be a hub of New York recording activities, somewhere "which is desperately needed" for members to come between sessions, with listening rooms and other work places, available actually for "anyone in the business."

While paying tribute to the new governors elected Steckler also stressed the role currently being played within the NARAS organization in New York by such New York-based producers as Jimmy Ienner and Tommy West, and studio owner Ed Kramer. "They are dedicated, as we are, in making New York the way it was," said Steckler. "Whereas their heavy work schedules prevent them helping NARAS on a full time basis by attending every meeting, they are concerned about the situation and they — plus others — will help on special projects."

FROM COUNTRY TO CITY — RCA recently honored new country artist Gary Stewart with a press cocktail reception at New York's St. Regis Hotel. Stewart later performed at the Waterloo Festival. Above, RCA Records president Ken Glancy chats with Mr. Stewart.

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b/w **"Time Will Tell"**

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PS 45,020

Recorded by

AUSTIN ROBERTS

Produced by Bob Montgomery

"ROCKY" is the raging cross-country hit that defies all patterns! It bubbled initially in the secondary markets where programmers like Scott Christenson of WEAQ, Eau Claire, Wisconsin, called it "the biggest request record since we began our compilations!" Scott was so right—and now, the rest of the country is right too! "ROCKY" is zooming in all markets—EVERYWHERE!

PRIVATE STOCK RECORDS

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POINTS WEST — Hello again! Has anyone been aware of the surge of novelty product released recently as result of the **Universal Zanuck/Brown** production of **"Jaws?"** In addition to the soundtrack LP and single released by MCA, this week was also graced by some other "dorsal fins!" **Atlantic** released, on the **ATCO** label, a "Jaws" track by an assemblage dubbed **"The Atlantic Ocean."** And **Laff Records** out of L.A. released on their **Hawk Sound** label a "Jaws" disk by **Johnny Otis.** It appears as though these little disks are aimed towards the disco market, as they all have taken an r&b approach to the "toothy" subject, with the exception of the comparatively straight-laced soundtrack score by **John Williams.** Novelty product still can be chart product when it's timely and well-produced, as evidenced by the MCA disk breaking onto our charts this week at #84 with a bullet. As you can see by the photo below, the shark freaks at Atlantic managed to humiliate me publicly this week — so I'll share my scuba scare with all my readers!

THANK YOU — To **Don Kirshner Productions** and the **CBS Television Network** for providing one of the most interesting alternatives to the morass of awards shows with their first annual **Rock Music Awards** which aired Sat. nite (9). L.A. turned out in its funky finery to watch the awards ceremony at the Santa Monica Civic, co-hosted by **Elton John** and **Diana Ross.** Look for further details and results of the awards in next week's **Cash Box**. . . . and while I've gotten myself on the subject of **Captain Fantastic,** negotiations are underway for a second **Elton John** date, probably October 26 at Dodger Stadium. Seating capacity for the event is going to be over 70,000, and reportedly Elton has personally asked that the seats not affording a clear view of the stage not be sold at all. Meanwhile, the drawing for his Troubador benefit has taken place, and arrangements have been made for Santa Monica Blvd. to be blocked off completely for security. Reportedly, Elton has sat in with the police, sheriff's officials and other committees in ensuring that the event come off with style.

The **Flo & Eddie** LP, "Illegal, Immoral and Fattening," has been delayed from an August 6 release to the third week of the month due to legal hassles in acquiring certain recording rights. Contained in the album are takeoffs on the **Stones, Marc Bolan, George Harrison,** and **Jerry Lewis' Tebetan Memory Trick.** It took Harrison a week to make up his mind to let it go. **Alan Klein** gave them a rate as did Bolan, and Lewis who gave them the material for free. But the hangup that no one expected was that **Irving**

IN THE SWIM OF THINGS — My office was "flooded" by the "sharks" from Atlantic Records this past week, who presented me with my personal gift of a rare crossbreed of fish — yes, the "goldshark" is only found in waters where the concentration of vinyl offers just the right conditions for a "hit." The new single, "Jaws," by Atlantic Ocean, should bite a big hole in the airwaves. Pictured left to right are yours truly, Bob Emmer, west coast director of publicity for Atlantic, Barry Freeman, L.A. promotion, and Jay Butler, west coast r&b promotion and artist relations.

Berlin would refuse Columbia the rights to reprint the lyrics to "There's No Business Like Show Business," which closes the album. This little monkey wrench forced the redesign of the inner sleeve and thus a two week delay.

We here at **Cash Box** all express our sorrow at the news of the passing of one of jazz's finest, **Julian "Cannonball" Adderley,** who passed away last Thursday night (7) after being in intensive care for a stroke suffered in July. The world of music has lost an eloquent spokesman, yet we can be thankful that the "Cannonball" has left a legacy of great recordings and memories for the years to come.

NEWS IN BRIEF — The cover of the new **Eric Burdon** LP, a facsimile of a stop sign, violates Calif. Vehicle Code Section 21465. The LP is entitled, "Stop!" You're under arrest, Eric! . . . Atlantic has signed **The Ginger Baker Band,** and **The Sensational Alex Harvey Band.** . . . A new **Eric Clapton** LP on Atlantic, to be entitled, "E.C. Was Here," recorded live, is due for release in two weeks. That's on **Robert Stigwood's** label, of course, distributed by Atlantic. . . . A tentative **Led Zeppelin** date for September 6 has been set for the Pasadena Rose Bowl. A close attorney-friend of mine says the deal is definitely on. . . . **Uriah Heep's** lead guitarist **Mick Box** fractured his right wrist in three places when he fell from the stage of the Louisville Convention Center on Aug. 2., the third date of their 45 city U.S. tour. Ouch! He is expected to be able to continue the grueling performance schedule. . . . Hoyt Axton will be included in the 39th edition of "Who's Who In America." . . . The **Linda Ronstadt** engagement at the Universal Amphitheatre has been extended. The run is now from Aug. 29-Sept. 2. . . . **Johnny Mathis** opens a month-long Pacific Coast tour on Aug. 26 at the Univ. of Utah. . . . Claridge Records group **Citizen's Band** has members hailing from an assortment of foreign countries, Iraq, Australia, England, Turkey and India. **Jerry Corbetta** comes from the exotic locale of Denver! . . . CBS will re-broadcast the **Cher** special starring **Flip Wilson, Bette Midler** and **Elton John** on Monday, Aug. 25. The spec served as a kick-off for her weekly series. . . . The Hollywood Bowl broke its own record for a two-night symphonic event at the two **Tchaikovsky** spectacular concerts on Aug. 1 and 2. The b.o. gross for the two dates was $141,208, breaking the previous high of $131,346 set at last summer's Tchaikovsky concerts. Bowl general director **Ernest Fleischmann** has been vocal in his contention that since summer travelling to Europe has become so expensive, more and more people are taking advantage of the fine classical music offered by our great symphony orchestra here at home. I heartily agree! I'm a fifteen year veteran of the seasons, and it's an integral part of my life in L.A. We're very fortunate. . . . **Gregg Allman** taped an appearance (Aug. 7) on the **Geraldo Rivera** show "Good Night America" to air Aug. 14. . . . LMI Records prexy **Lee Magid** is now working on a TV sitcom entitled "The Greasy Spoons," now that he has completed recording projects with **Yvonne Gray** and **DeAnne McKinstry**. . . . Mercury/Phonogram wanted spot ads on KXTX-TV in Texas, a member of the Christian Broadcasting Network for their group **10 cc,** but were refused because of the "narcotic and phallic implications" of the group's name. KXTX cited "heavy negative viewer reaction" to an alleged reference to the devil. What? . . . **Walter Scharf's** "Legend Of The Living Sea" LP, on the Ocean Records label, will go on sale in stores on Aug. 15. The LP, which contains a 50-minute, eight movement symphony composed by Scharf, and recorded by the **Munich Symphony,** was written on commission by the **Jacques Cousteau** Society in 1971. . . . More "Jaws" music?! . . . **Art Webb** of Talent World Productions is now representing **The Spencer Davis Group,** who have a new re-released LP on United Artists entitled, "The Very Best Of Spencer Davis: ". . . the idea for the LP series came from **Spencer Proffer** and **Denny Diante. Dennis Lambert** and **Brian Potter** are hot on the charts with **Glen Campbell's** "Rhinestone Cowboy," **Evie Sands'** "I Love Making Love To You," **Tavares'** "It Only Takes A Minute," and **Grass Roots'** "Mamacita." . . . and Dennis is singing again. The writer-producer told me that a new Haven Records/Capitol single, "I Didn't Sing In The New York Subway," should be released soon. Great! . . . **Lori Lieberman** will appear with **John Sebastian** at the Wolmann Rink, Central Park, Schaefer Music Festival in New York on Sept. 13. . . . **John Morrison** of John Bauer Concerts in Bellevue, Washington, was married to **Nina Georgopolous,** a Tacoma schoolteacher, on July 19, in Tacoma. Mazel Tov! Until next week, that's what's happening!

phil alexander

Paul Kossoff **Island Records Artist**

EAST COASTINGS — Atlantic Records has signed a worldwide deal with **Paul Kossoff's** new group, **Back Street Crawler. Kossoff,** formerly the power guitarist behind **Free,** had his 1973 album, also titled, "Back Street Crawler" released by Island Records a couple of weeks ago. The lp, which is essentially a series of studio jams features people like **Paul Rodgers, Jess Roden, Andy Fraser, Simon Kirke, Trevor Burton,** and **Alan White.** His new group, which has received rave notices for their recent U.K. tour, is comprised of young musicians which **Kossoff** has scouted . . . Rumors are that **Kraftwerk** will be going to Capitol. Meanwhile, Mercury will be issuing an old album, "Rolf and Florian." The album is completely instrumental and was recorded two years ago for the German market.

Klaatu, the Canadian group who had an excellent, albeit overlooked single on Island a while back called "California Jam," have released the follow-up, "True Life Hero" on the Daffodil label out of Toronto. The song is a spirited rocker with an infectious beat and brisk vocals. A great record. Speaking of Island, the label has just released a single by **Arthur Louis,** "Knocking On Heaven's Door." If you think that it's a coincidence that another reggae version of the song should be released a week after **Eric Clapton's** cover of the **Dylan** tune, try this on for size — **Clapton** is playing guitar for **Louis.** An interesting cover battle should result, but one thing is for sure, **Clapton** can't lose.

From Columbia/Epic, we hear that **Michael Murphey** is recording his next at Caribou Studios with **Bob Johnston** producing. **Mott,** the group formed when **Ian Hunter** and **Mick Ronson** formed their own band, will have their lp, entitled "Drive On," ready for September release. **Dave Mason** will likewise have his next album out in Sept. It's to be called "Split Coconut." Also in September will be the first release on **James William Guercio's** "Caribou" label. It will be an lp from the group, **Gerard,** with horn arrangements by Chicago's own **James Pankow.** All in all, there will be more than 40 albums released by Columbia and Epic between now and October 1!

The Kennedy Center in Washington, D.C. has commissioned **Oscar Brand** to write and stage their bicentennial show, "Sing, America, Sing," which will run Sept. 8-21. The show will feature singers, dancers, soloists, a chorus, and an orchestra. The theme will be an eye witness report of the history of America in song. **Brand** is the author of 11 books on American music . . . **Florence Warner,** who has an album coming out on Epic can be heard on the Sealy Posture Pedic and the RC Cola ("Me and my RC, me and my RC") TV commercials. . . . **Ted Nugent,** who was once guitarist with the **Amboy Dukes** likewise has a debut Epic release forthcoming. **Nugent,** we are told, kills all his own meat with his trusty bow and arrow.

KC & the Sunshine Band did their first U.S. concert last week before a hometown crowd in Virginia Key after returning from a successful tour of England. The group, considered to be one of the forces behind the TK sound is led by **H.W. Casey** and **Rick Finch,** who wrote, produced, arranged, and played on **George McCrae's** "Rock Your Baby" . . . **The Atlanta Rhythm Section** played to an overflowing crowd of more than 6,000 at Atlanta's Chastain Park when they teamed up with a 90-piece symphony orchestra. The show, which was opened by the orchestra, was followed by a portion where the group joined in to play selections from their new album, "Dog Days." The group then did their own set, which caused most of the older people to head for the exits while younger fans flocked down to the front.

barry taylor

After two gold and platinum albums, the Ohio Players' new album "Honey" is a natural.

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Fox: An Open-Minded Animal

How do you go about putting a band together? Now I'm not talking about your ordinary, run of the mill garage aggregation whose destiny lies no further than the pap served up at pick up bars. I'm talking about a band that's creatively in it for the kill. A band that's serious about what it's doing.

A band that's **Fox.**

Fox, whose initial recording effort centers around the exotic vocals of **Noosha Fox,** has taken a long hard look at what it takes to be creative in a field that is all too often known for its derivativeness.

"The members of the band are very open-minded," stated Noosha. "It's very easy for a band, especially in the beginning, to get into one particular kind of style and not be able to get away from it. There's a whole lot of different styles and influences incorporated within the context of Fox and on the first album this little bit of everything showed."

Noosha went on to state that, given enough time, the band will ultimately come up with a distinctive musical style. "Sure, after a time Fox will most likely have a sound or style that will be totally theirs but the creative and diverse aspects of the music will always be there."

Whether or not you care to believe in the seriousness of the musical art; the dedication of a musician to his music is pretty much universal. But, according to Noosha, there is a loose dexterity that allows for a less stringent outlook.

"We've got a laidback approach to our music. It can get difficult if you think about the music too long. When we create, things just kind of fall into place, and as a result the whole concept of making music is that much more enjoyable. The music is freer when you don't think about it."

While Noosha's voice (with more than a hint of the forties influence) took center stage on Fox's debut album; she was more than adament in stating that the band was a group in more ways than one.

"Fox isn't just a bunch of pickup musicians. All members are skilled musicians with talents in the areas of playing and songwriting. When it comes time to decide what material the band will do it becomes a decision of the band and not just one or two people.

Fox is a band with a pedigree; displaying the talents of former members of **Them** (**Van Morrison's** blast from the past), **Stealer's Wheel,** the **Herd** and **Ronnie Lane's** band. These wide ranging and veteran capabilities along with the imaginative production and an all out campaign to bring back the potential from imaginative and progressive music in this land.

There are tales of experience in every musical fiber of the band that transcend momentary success to something lasting that will go on just a little bit longer. Obviously, Fox has a tremendous advantage being with Ariola America. The new Lasker/Stark run label distributed through Capitol has decided to work each piece of product relentlessly. Towards this end the Fox LP is already taking off around the country and some markets, like the Atlanta area, are showing remarkably strong reorder patterns on the group's single.

"My gig isn't just banging on my drum kit. If it were I wouldn't be in this band."

Jim Frank's comment was laidback yet forceful. But above all, positive in its intention. Frank (Fox's drummer) is a seasoned veteran of the songwriting-session wars and was assured of big bucks on a regular basis in that situation. Instead he chose to leave this womb for a chance at fleeting stardom. Why?

"It's not so much the stardom thing as it is the chance to get together with some damned good musicians and make some creative music. I mean the experiences and influences of this band are not to be believed. There's everything from **Dr. John** to **Eric Clapton** to **Wes Montgomery** wrapped up in this band. The musical possibilities of this band are almost limitless. Anybody that would pass up a chance to play with this band would have to be crazy."

The fact that the nucleus of Fox has a lot of session years would seem to dictate a faceless backing unit. Frank was quick to comment that nothing could be further from the truth.

"You're dealing with professionals. When professional musicians get together there is a creative give and take. Ideas flow and in the resultant give and take a definite music is formed. Given a bit more time Fox will be a tight working band with everybody showing their skills at particular points in a performance."

In that inevitable search for style and acceptance a good many groups fall into the chuckhole of predictability; powerless to break the mold of an audience's desires. In describing the band's future musical bent Jim went into detail as to how Fox would avoid being creatively shot.

"The band is not afraid of becoming predictable. If you're into a particular sound you're going to do it. I don't think we have to worry about becoming slaves to our audience. They won't dictate the direction of our music."

Frank continued, "We're already doing a lot of things that will ensure the music of staying fresh. Instrumentally the music is developing a much ballsier feel to it. We're also starting to experiment with Noosha's vocals as they relate to the music. In certain instances her voice can be used as an effect or on some songs as another instrument."

Proving a more than effective guiding light for Fox's initial forays is producer **Kenny Young.** Young, who also dabbles in the songwriting trade (as witness his composition **"Under The Boardwalk"**) pens musical pictures and lyrical tales. A dimension most atuned to this Foxfire.

Ken describes his founding Fox efforts in the same tones that spark his compositions.

"My idea was to get some established musicians, try to break in a group and then build a show around them."

"We want girls with big boobs in the band. Or better still guys with big tits. Instead Noosha floated in from down under and as fair a floozie as you'd hope to meet on Bondage Beach."

Young's enthusiasm might seem a bit overboard but when the belief is there can success be far behind?

Fox is getting what you need.

marc shapiro

Gil Scott-Heron: Aware and Involved

With the release of his LP "The First Minute Of A New Day" **Gil Scott-Heron** created a lot of excitement in the music world with his poetic lyrics and moving music. When I asked Gil about mixing politics and music he said that his music is not that politically oriented. Gil said, "I don't know how you can sing songs about life on this planet and not really say anything about politics. It's really almost impossible, it's hypocritically absurd to what lengths you have to go in this country from being labeled political. Now **Brian Jackson** and myself, I would say, have written between 100 and 120 songs and what is and of about politics is very little in essence. However those that have political overtones have an almost instant identification with the public because these are the most overt pressures that are on everyone's lives these days. You can't talk about life as being a 360 degree experience and not talk about politics. Because every time they pass a law, I could say I don't care, but if I break it, that's my ass. So I would say that I am concerned about things, things that are constantly changing and are determining my life. I can't see myself ignoring it, just like I can't see myself ignoring children, or alcoholism, or drugs, or ignoring it just because it would be better for the mainstream of society. I still feel there is a need for songs like I sing because there are people who share the vibration and value the lifestyles that I value."

Gil doesn't see his songs as universal in concept because he said "right now there are people out there that don't share the values I have. The reason for this is that people out there don't have the same priorities that fit my 360 degrees. I personally think it is more important that everyone have something to eat rather than maintain our vested economic interest abroad. It all comes down to priorities and what you've established as tangible or intangible. I think a lot of the problems introduced onto civilian society have been induced from the military and the politicans. People who don't give a damn about people in general and what their lives are all about, even though these people are the constituents."

When I asked Gil about his tune "Winter In America," a message song Gil said he wrote along with Brian in response to what time it is. "It could be ninety degrees out there but the song and things that we were dealing with musically and lyrically are something that is not resolved but hangs there like America is hanging, Gil gestured with his hands. I'm not personally political, I'm not even into birthday parties. I don't swing that way but when I see the effects on what's going on when I walk down the streets, I feel I have to respond to it aggressively and legislatively attack. Just like when you are physically attacked. If you don't do anything about it you will get the tire end of it. Certain individuals say that my band and I are throwbacks of the late sixties of protest and all that type of shit. Like my understanding of someone being committed to something was that you hung with it until it was over. Now we fought a whole lot of battles in the sixties but the war is not over because things that we were arguing about and trying to get straight aren't straight. And one of these things is justice and who's going to jail and why. The microcosmic population of the U.S. who were diggin' upon the essence of justice still have bitter complaints on how the justice trip still runs. It's like if you have a dollar you don't go to jail, but if you have no dollars you do. It's just like monopoly," Gil laughed. "If you get the money you can get out of jail but if you don't you got to roll the ball. And that's very ridiculous in this day and age that we should still have so many overt views continuing towards judicial imbalance and the racist type of justice just happening.

Regarding Watergate Gil sees what happened as good for the country but it was similar to Miami because it staved off the inevitable. "The man (Nixon) had so thoroughly abused things that those jelly spines (the ones in Washington), (and I come from Washington and I know), couldn't do anything. These people have no spines whatsoever. They are bloodsuckers, those congressmen and senators or whatever you call them. They are only propped up there because of their ability to kiss-ass and not make any waves between the power-mongers and the money folks. It took them a long time (the money folks) to let him go. Finally the word came down that it was all right to let him roll because they couldn't keep him in office any longer without looking stupid themselves.

"I'm not sure what they have planned for 1976, but the brakes are off and the trip is out of control. The people's response to pressures put on their lives by the economic hogs will be the inevitable clash in terms of America's long sought after confrontation."

Gil also said that blacks have been trying to tell the middle class about these types of things for a long time but they have a hard time accepting the truth because it was coming from somebody else rather than their own kind. "This is the truth anyway. But white people have a defensive thing about America. But this America is not the one we've read about in the textbooks as being the land of milk and honey. And the reason for this is because all these things have been betrayed. But, they (the middle class) remain defensive because they are in love with the ideal even though pretty soon they will have to admit that the ideal never really existed. When the band sings "Winter In America," we're singing about what if we won the war. I feel nobody would know what to do with it even if we won. If Ford left tomorrow and it was given to the people to run they would say no thanks because the country has already been run so poorly that the situation is about hopeless. I see hope through cooperative action. It can work if we decide to do it together. But another problem lies in the fact that the brainwashing trip is so heavy. Additionally the murders in 1970 at Kent State, Jackson State and Augusta were tremendous stop signs to any kind of dissent. People assumed they had the right to dissent because they read it somewhere, but when they saw all those dead people they realized that the only way to argue in America was with a gun. A lot of people in this country didn't want to do that so they gave up and became ostriches. However, when the ostrich puts his head in the sand it makes it easier for whoever you are to kick his ass. You got to put your whole trip under there or you better stick with it up there and deal with it. Nobody stands up anymore. I don't know if it is balls or desire but it's no relief to me. The people that were assassinated in the sixties were not really saying anything to anybody. My only fear in speaking my mind is in the fear in silencing myself and giving up. That would be defeat for me.

"I have been approached about toning down my trip before and have been told the only thing keeping me back from being a star was in the fact that I refused to be quiet. My whole thing is that I would rather be whatever I am and keep the respect the people have for me. And finally I know who I am and know that I have kept my integrity intact."

jess levitt

'WHAT A SHOW!' — Well deserved congratulations are shown being given to Helen Reddy by Senator John Tunney, Minnie Riperton and Valerie Harper (far right) at the Capitol recording artist's sell-out engagement at the Universal Amphitheatre in Los Angeles. Ms. Reddy's new single is "Ain't No Way To Treat A Lady," the title of her current Capitol album

DREAM COME TRUE — Several years ago, during a routine listener phone call to L.A.'s KMPC radio personality Geoff Edwards, housewife and beginning songwriter Gloria Sklerov revealed her biggest thrill would be to have a song recorded by Frank Sinatra. When Edwards recently discovered that Sinatra's new single "I Believe I'm Gonna Love You," (produced by Snuff Garrett) was a Gloria Sklerov-Harry Lloyd collaboration, he set up a phone interview with Ms. Sklerov.

As the two finally met at KMPC last week, Edwards, Ms. Sklerov (now a Garrett Music Enterprises staff writer along with Harry Lloyd) and G.M.E. executive vice president Don Blocker posed for a commemorative photo.

Stewart And Faces Set For World Tour

HOLLYWOOD — Rod Stewart and the Faces will undertake their second stateside tour this year commencing on Aug. 19 in Asheville, N. Carolina. The forthcoming tour is the opening leg of a projected world tour which will take the group to Hawaii, Hong Kong and Japan in November, and New Zealand, Australia, Europe and Great Britain in the spring of 1976.

On the American leg of the world tour, Stewart and the Faces will be backed by a fifteen piece string section, under the direction of Jimmy Horowitz. On the west coast dates, they will be joined by the horn section of Tower of Power, with surprise guests being announced for other dates as well. The American tour extends through Oct. 25, including outdoor dates at Roosevelt Stadium in New Jersey on Aug. 22, Cleveland Stadium on Aug. 23, Anaheim Stadium in California on Aug. 30 and Balboa Stadium in San Diego on Aug. 31.

Flower Hour Sets Harrison Special

HOLLYWOOD — "The King Biscuit Flower Hour" will present a new special audio-documentary on its 176 station outlets on Aug. 17. The program, "A Conversation with George Harrison," is a two-hour long study in-depth of Harrison in both words and music. New York air personality Dave Herman (of WNEW-FM) spent several hours interviewing Harrison in Los Angeles, and the results of that conversation together with actualities and music make up the heart of the program.

Alice Cooper's Dept. Of Youth To Clean Up N.Y.C. Parks

NEW YORK — Atlantic Records last week reported the start of the "Department Of Youth" parks clean-up campaign for the city of New York. Named after Alice Cooper's current single, the program has been organized in conjunction with the city of New York's V.I.P. (Volunteers In The Parks) organization. The clean-up activity will commence on Tues., Aug. 12, at noon in lower Riverside Park.

The V.I.P. program, run by New York's parks, recreation and cultural affairs administration, will supply 200-300 neighborhood "Department Of Youth" clean-up workers with sun visors, arm bands, and plastic collection bags for the clean-up operation, as well as rakes, shovels and brooms. Materials are being donated jointly by Atlantic Records and Alice's Alive Enterprises.

It is expected that the campaign will go into similar operation shortly at other parks in the New York metropolitan area, and plans are being made for operation in other major cities in the U.S. through the rest of the summer. The clean-up campaigns are all coordinated by the Atlantic Records publicity department in New York.

CBS Album Covers Cited For Design

NEW YORK — Nine CBS record covers have been selected for display by the American Institute of Graphic Arts. The covers will be included in the AIGA "Cover '75/Catch The Eye" show to be shown at the institute in New York on Nov. 18. The designs chosen were: Beecham Conducts Berlioz: "Harold In Italy" (Columbia Masterworks), Beecham Conducts Delius: Paris/Eventyr/Koanga (Columbia Masterworks), "Die Dreigroschenoper/The Threepenny Opera" (Columbia Masterworks), "Stan Getz: Captain Marvel" (Columbia), Santana's "Greatest Hits" (Columbia), Sky King: "Secret Sauce" (Columbia), Sly & The Family Stone: "Fresh" (Epic), Stravinsky: "Les Noces/2 Premiere Recordings" (Columbia Masterworks), and Badger: "White Lady" (Epic).

In addition, the CBS Records art department was honored recently by the New York Art Directors Club at their awards ceremony. Five CBS lp covers were given certificates of merit and put on display, and of these, one was given the highest award by the club. The gold medal winner was "Charles Ives 100th Anniversary" (Columbia Masterworks). The other four covers on display were: "Chicago VII" (Columbia), "Handel Water Music" (Columbia Masterworks), "Honk" (Epic), and "Chicago VIII" (Columbia).

Mogull Sets Magnet, Extends Chrysalis

NEW YORK — Ivan Mogull Music Associates has obtained sub-publishing rights for South and Central America, including Mexico, for the U.K. record company, Magnet Records' publishing wing Magnet Music.

Ivan Mogull, head of Mogull Music, also gained an extension of the basic agreement (for the same territories) his company has with the publishing wing of the Chrysalis group of labels. He has represented this catalog for several years.

Fly By Night Records Formed

HOLLYWOOD — Fly By Night Records and Someday Tapes is a new record company formed by Dion Jackson, Brandy Burton and Ron Dungee.

The company, whose offices are located at 8941 Hollywood Hills Rd., Los Angeles 90046, will release their first single "Ain't Nothin' New" b/w "Ashes To Ashes" shortly.

ROD TAYLOR SIGNS WITH UA — Shown celebrating the signing of Rod Taylor to an exclusive recording contract with United Artists Records are (from left) Denny Diante, UA director of artist acquisition and develpment, a&r; Taylor; Taylor's manager Steve Binder of Steve Binder Productions; and Al Teller, president, United Artists Records. Actor-composer-writer-singer-poet Taylor has completed a role as Clyde Barrow for a CBS-TV film on the Post Office slated for viewing during CBS' Centennial programming in 1976. Taylor will begin recording his debut UA album in September at England's Trident Studios.

Gary Wright
Fleetwood Mac
Dave Mason
Peter Frampton
Robin Trower

BILL GRAHAM'S 'DAY ON THE GREEN' #3 — OAKLAND COLISEUM, CA. — Bill Graham has proven that the day of the large outdoor concert venue has not ended, that it is in fact just beginning to experience a resurgence. Bill and his staff, over the years, have boiled down the variable factors that can go wrong at a large-scale outdoor music show to a science, and when someone buys a ticket for a day of concert music under his aegis, they get their money's worth with a minimum of effort and hassle. In addition to medical spotters positioned around the arena to spot sunstroke victimes (the temperature during the concert was in the nineties) the staging for the 60,000 fans was a treat — designed by the San Francisco Opera Co., the motif was that of an old English castle, concealing neatly the sound and stage equipment from the audience's view. Union Jacks flew from the turrets, and upon Robin Trower's entrance, a drawbridge was lowered over the moat, and royal guardsmen escorted the Chrysalis Records' guitarists to stage center.

The theme of the concert, "The British Are Coming," was carried through successfully beginning at 9:30 a.m., when the already-filled-to-capacity crowd was introduced to Gary Wright, whose Warner Bros. album is gaining strong response. From his synthesizer-laced, punctuated themes, Warner artists Fleetwood Mac delivered one of their strongest performances in recent memory, featuring selections from their latest lp for Warners, simply entitled, "Fleetwood Mac." Strong songs in the set, in addition to their oldies "Station Man" and "Spare Me A Little" included "Sugar Daddy," "Say You Love Me," and "World Turning," which all delighted the partisan San Francisco audience.

Columbia Records' Dave Mason, whose current tour is not geared towards the promotion of any product, nevertheless always presents a fine show, drawing on his Blue Thumb material "Shouldn't Have Took More Than You Gave," "World In Changes" and "Can't Stop Loving," in addition to material from his last Columbia lp. Mason's songs mellow with age, and his guitar technique is unequaled.

continued on pg. 34

Paul Anka

LOS ANGELES — He's never really been out of circulation. He's certainly not hurting for money. You figure the guy could sit back on his suntanned aura until Las Vegas freezes over.

So the question nagged me all the way to the Greek Theatre — Why *would* Paul Anka go out on the road . . . even for a week?

"Because he loves it," you say?

You may just have a point.

Yes, he enjoys the return, but love is a reciprocal arrangement. Give the man the respect he deserves. This reporter will certainly commit to the proposition that he is a giver as much as a taker.

The mechanics of his performance were smooth as silk. There's really no need to relate that Anka is a seasoned performer who can and does sing from his heart. He's got the punch, and I'll be damned if I can find anything wrong with what he laid out the other night in that capacity.

But that's only part of what impressed me. You see, it's not just that he knows what the audience wants. He pays the people a higher compliment by refusing to separate himself as "star" from what he knows is an equal responsibility — that of being a person, like everybody else.

This attitude solidly permeates Anka's approach. From his highly inspirational lyrics, spontaneous melodies and warm rapport with the crowd — a kind of all-inclusive confidence that makes everybody else confident, that's Paul Anka.

Of course, it goes without saying that this kind of artist surrounds himself with positive energy, not the least of which appeared with him on the bill in the very formidable form of Odia Coates. After

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Bob Seger
Wolfgang

THE STARWOOD, L.A. — Before the advent of big bucks, overt electronics and an often unnecessary aura of seriousness, rock and roll used to be fun. The basic drive of the music was a catalyst to move and the "heaviest" think of a rock and roll evening was whether or not your deodorant was doing its job.

Bob Seger's recent Starwood gig was a much welcomed throwback to just such uncomplicated times.

Seger (Capitol's musical rush) made

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Helen Reddy

UNIVERSAL AMPHITHEATER — A buoyant and beautiful Helen Reddy opened her one week engagement here Monday (4) to a house full of highly appreciative fans. The Capitol artist's bouncy, happy mood and brisk stage movements showed a star in full command of stage and audience. The result was a night of mellow, finger-snappin' (sometimes seat-bangin') fun.

The crowd dug her song and dance number 'Showbiz' (a fine mid-act punctuation) and cute comic patter. But they really came out for the hits and Helen's got enough of them on the rolls by now to swing for a good long time "Angie Baby," "Ruby Red Dress," "Delta Dawn," etc., and the biggie "I Am Woman." Her new "Ain't No Way To Treat A Lady" (from the current hit LP of the same name) was a special pleaser, especially for its writer (and 20th artist) Harriet Schock who was given a nice kudo from the stage by Ms. Reddy.

Arranger Mike Warren coucted the Red Manello Orchestra. The evening was memorable.

a.e.

America
George Martin

HOLLYWOOD BOWL, L.A. — A near sell-out crowd was on hand at the Bowl last Sunday evening to kick back and listen to Warner Bros. recording stars, America, and to welcome George Martin's first live appearance here in the states.

Martin is probably best known and respected for his scoring arrangements and production work with the Beatles. He most recently produced America's latest album, "Hearts." The Hollywood Bowl Orchestra was the vehicle Martin used to conduct a pleasant set of old Beatle favorites spanning the Sgt. Pepper/Yellow Submarine days. A symphonic rendition of "Live And Let Die" (Martin produced and scored the orchestral arrangements for Wings) was also included with various pop and classical interpretations.

After a brief intermission, Dewey Bunnell, Dan Peek, and Gerry Beckley, who collectively comprise America, made their stage entrance to the orchestra introduction of "Miniature." America is strictly a top notch commercial band with an impressive track record of single hits. They gave the fans what they wanted to hear with "Tin Man," "Muscrat Love," "Lonely People," "I Need You," "Ventura Highway," "Sister Golden Hair," and their new single "Daisy Jane," bulleted this week at 40 on the **Cash Box** top 100 chart.

While America's recording success continues straight ahead, their live presentation lacks in certain respects. In a set that consisted of over twenty songs, there was little variation in tempo or style. The one tune that stood by itself, "Woman Tonight," sported a funky reggae beat and afforded the group good solo opportunities. It would be nice to hear a few more uptempo numbers like this one. Together, their vocal harmonies were impeccable, but not quite strong enough to really fill the vastness of the Hollywood Bowl.

America's approach to music is pure, light and very easy going. It would probably be to their advantage to perform in smaller concert halls or clubs where their homey touch can best be appreciated.

m.a.

Ten Years After
Slade

LONG BEACH ARENA, L.A. — The realm of popular music is a fleeting thing. It's the stuff that musical one shots and stillborn rockers are made of. It's the rare forger of rock and metal that survives to tell his tale. That rarity is Ten Years After who at their recent Long Beach venue showed the chops that have allowed them to survive and thrive eight years on.

Ten Years After (Columbia's around a while) has turned the basics of boogie and blues into a science. The concise professional groundwork provided by Leo Lyons, Ric Lee and Chick Churchill is the block from which Alvin Lee does his now classic lead contortions.

The inherent predictability of a band that's been doing it for a while was overshadowed in TYA's case by some deft chord progressions on Lee's part. Gone for the most part were the Alvin Lee flash finger runs (of Woodstock and Captain Speedfingers fame) and in their stead were a deft mixture of stretched and broken riffing tnat was more in the skilled craftsman role than of mere technical show.

The high points of the set were "Cho-Cho Mamma" and "Rock And Roll Music To The World" as Lee and his axe melded into a series of meteoric riffs that reeked of the muscle, blood and fiber of a musician in charge.

"Goin' Home" proved the night's showstopper as the culmination of a whole lot of chops was brought to bear on the audience with continuous bolts of musical energy crisscrossing the chasm between band and audience.

Second billed Slade (Warner Bros. penchant for metal) were a muscular entry into banging instruments as some highly calculating power renderings tore gaping holes in the upper strata of rock and roll. Slade's set relied on the total give and take between band and audience with the "let's party" aura blending well the precise musical representation.

m.s.

Dolly Parton
Gary Stewart

WATERLOO VILLAGE, STANHOPE, N.J. — There has been much talk in the New York area about Dolly Parton 'crossing over' — several of the media people are talking her up this way. But actually Ms. Parton remains unchanged (which is as it should be) and possibly it is the media people who are doing the crossing.

Be that as it may, the RCA artist's appearance in this 230 year old village was part of a mini festival that appears to have been sewn up by RCA. It was a pure country show, pure Parton and basically a parade of the lady's greatest hits (all self-written). It showed Ms. Parton off for what she is, a major country talent which in the final analysis also means a major American music talent. The Parton style is simplicity and root emotion and even when the stickiness sets in ("Me And Little Andy" is definitive Victorian sentiment with girl and dog both heading heavenwards) Ms. Parton has the authority to override it and the honesty that allows belief to be suspended.

She must also be a joy to promote — apart from the string of releases performed, after the show long lines of autograph seekers and handshakers, each a potential buyer, were tended to.

Gary Stewart, also on RCA, was into rockabilly, trots out Hank Williams and bar songs (including what has to be a genre classic. "She's Acting Single, I'm Drinking Doubles") in between urgent patter. The urgency may have been because he was poorly served by sound and his backup was pickup. Enough came through however to establish him as one of the better country talents and one where the word crossover could be applied.

i.d.

Gil Scott-Heron
Roy Ayers

ROXY, L.A. — Once again Gil Scott-Heron and Brian Jackson and the Midnight Band shot up the Roxy theatre with a hot and vibrant show. On his return engagement at the Roxy,Gil and the Midnight Band really poured it on with the crowd shouting and howling with each tune they did. Opening the show with "Set You Free," and "Toast To The People," the Roxy stage was the arena for hard-hitting poetic lyrics and music about songs of life.

Gil through his music is not one to mince words and feelings. Through his and Brian Jackson's honesty and harmonious good vibes they create a multi-dimensional sound that relates to people's vibrations of inner space and time. Victor Brown on vocals and Bilal Sunni-Ali, on tenor and reeds deserve mention as they, along with the rest of the Midnight Band, are accomplished and very fine musicians who create the hard African rhythm jazz that greatly

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Loretta Lynn
Conway Twitty

LONG BEACH ARENA — Imagine walking into the Arena, which seats approximately 10,500 people, looking to the stage and seeing 4 p.a. columns measuring 6' x 1' (equivalent to the Palomino sound system). Imagine studio amps miked into the Arena house p.a. which is designed for the voices of sports announcers and not music. Imagine sitting at the rear of the hall and hearing the improperly miked drums reverberate a full quarter note behind the music due to

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The Wells Fargo Band.

Show business has changed in the last 100 years. So has Wells Fargo.

These fellows in the Wells Fargo band of Virginia City, 1869, didn't need a checking account, Master Charge, major loans or investment advice. The needs of musicians have changed over the years, and Wells Fargo has grown and changed alongside the entertainment industry.

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picks of the week

GLADYS KNIGHT AND THE PIPS (Buddah BDA 487)
Money (3:50) (Sky Forest/BMI — E. McDaniels)
Written and produced by Eugene McDaniels, this track features terrific, funky guitar work and orchestration to set off Gladys and the guys' voices perfectly. Everybody loves money — everybody will dig this disk! Money is the root of all evil, and the Pips are the root of soul — go to it! Flip: No info. available.

JEFFERSON STARSHIP (Grunt-RCA JH-10367)
Miracles (3:25) (Diamondback/BMI — Marty Balin)
From their top ten lp "Red Octopus," the Starship has produced some of their most appealing, well-produced material in years. The word is out — Balin is back! A fine, well-orchestrated love ballad in the Airplane tradition, Grace Slick's "baby babies" are an incredible counterpoint to the production. Will go top ten — it's one of several strong singles on the lp. Go with it. Flip: No info. available.

SEALS & CROFTS (Warner Bros. WBS 8130)
Castles In The Sand (3:36) (Dawnbreaker/BMI — J. Seals — D. Crofts)
This is Seals and Crofts' strongest song since "Summer Breeze," a well-orchestrated, ethereal and harmonic track that should send the duo back into the top ten. Castanets and percussion tracks give it the atmosphere of Arabian Nights, and Jim and Dash's voices sound terrific. Flip: No info. available.

THE GUESS WHO (RCA JH-10360)
Rosanne (3:15) (Cummings-Troiano & Assoc./Citrus/Septima/BMI — B. Cummings — D. Troiano)
Produced by Jack Richardson for Nimbus Nine Productions, this uptempo, country-flavored track features fine lyrics, driving rhythm and fine vocal work. Cummings and Troiano have outdone themselves on this — a highly commercial, hit-bound track with super guitar and piano licks! Get on it. Flip: No info. available.

SLY STONE (Columbia 8-50135)
I Get High On You (3:14) (Stone Flower/BMI — S. Stewart)
Funky all the way! High synthesizer, organ work, and rhythm tracks all combine behind Sly's voice to make this bound to be included among his classic themes. Happy sounds from an r&b funk master! Flip: No info. available.

TANYA TUCKER (MCA 40444)
San Antonio Stroll (2:48) (Unichappell/BMI — Peter Noah)
Tanya represents the quintessential country girl in charm and the sophisticated songstress that she is fast becoming in this Snuff Garrett production. A happy, hummable arrangement by Al Capps, and a lyric that will go over big c&w or MOR. Big MCA promotional effort behind this to go pop. Watch out. Flip: The Serenade That We Played (2:55)

TROOPER (MCA 40447)
Baby Woncha Please Come Home (3:09) (Little Legend/Legendary/BMIC — BMI/Smith — McGuire)
Produced by Randy Bachman, recorded and mixed in Canada, this is the first release under Randy's "Legend" deal signed with MCA recently. The disk is an uptempo, rocker in the BTO tradition of top 40 excellence, and should rocket to a hot chart position. Fine lead vocal and guitar work — a real rock and roll delight. Flip: No info. available.

ART GARFUNKEL (Columbia 3-10190)
I Only Have Eyes For You (3:30) (Warner Bros./ASCAP — A. Dubin — H. Warren)
Produced by Richard Perry, Art lends an inspired, slow tempoed inflection to this classic tune. Strongs and horns arranged and conducted beautifully by Del Newman, this could go all the way to the top. A fine effort. Flip: No info. available.

SHA NA NA (Kama Sutra KA 603)
You're The Only Light On My Horizon Now (3:07) (CAM-USA/BMI — Stephens — Macauley)
Produced by Tony Camillo with exec. produced Jimmy Ienner, Sha Na Na takes a radical departure from their special brand of mix-it-up fifties rock and roll for a sensitive seventies ballad with fine lyrics and vocal harmonies. Could be a top forty smash for the kids from the streets of New York. Flip: No info. available.

GEORGE McCRAE (TK Records 1014)
I Ain't Lyin' (3:55) (Sherlyn/BMI — H.W. Casey — R. Finch)
A punching, well orchestrated love ballad produced by H.W. Casey and Richard Finch, this shows off George's superb vocal talents totally. We ain't lyin' when we say that this disk, out of Henry Stone's Hialeah hideaway is destined for a top r&b and pop chart spot. Get it on! Flip: No info. available.

JETHRO TULL (Chrysalis CRS 2106)
Minstrel In The Gallery (4:12) (Five Star Pub. Ltd./ASCAP — Ian Anderson)
It is a far better thing that Ian Anderson has done with "Minstrel In The Gallery" as this 4:12 is a deft return to the density and meaty substance that characterized earlier works. Lots of heavy riffing effectively compliments Anderson's vocal posturing while his unobtrusive flute runs stab at the periphery. Tull is **hot** this time out. Flip: No info. available.

BARRETT STRONG (Capitol 4120)
Surrender (3:30) (Beechwood/Sanbar/BMI — B. Strong — B. Always)
Complete with sensitive lyrics and fine backup vocals, this arrangement by Paul Riser is sure to produce a hit for Barrett. Bouncy rhythm tracks, sax work and tasty orchestration from his "Stronghold" lp should send this all the way. Flip: No info. available.

JESSE COLIN YOUNG (Warner Bros. WBS 8129)
Motorhome (2:54) (Pigfoot/ASCAP — J.C. Young)
Jesse has penned a campy, uptempo tune with high pop and MOR appeal in a jugband idiom. Definitely delightful, with piano tracks, horns, banjo and Jesse's voice soaring above it all. Produced by Jesse, taken from his Songbird lp, should be a success for the Youngblood yodeler. Flip: No info. available.

LONNIE MACK (Roulette RDJ-7175)
Highway 56 (2:49) (Danor — Dadgum/BMI — Mike Durham)
Troy Seals and Lonnie produced this rocking track in cooperation with Bill Stith and American Mutual. It's an irresistible rock and roller with fine piano work, lead guitar track and catchy lyrics that pull it all together. Get on this — it's hot and nasty! Flip: All We Need Is Love, You And Me (3:45)

IMPRESSIONS (Curtom CMS 0106)
Same Thing It Took (3:20) (Chappell & Co./ASCAP — E. Townsend — C. Jackson — M. Yancy)
A soulful, tightly-harmonized ballad that pulls no punches in telling it the way it is about married life, love, and the pains of romance! The same thing it takes to make hit records — pure talent and brilliant production — are written all over this piece of vinyl so get on it today. Fine sax solo — produced by Ed Townsend, arranged in a pretty way by Rich Tufo. Flip: No info. available.

PETER SKELLERN (Private Stock PSR 45028)
Hold On To Love (2:57) (Warner Bros./ASCAP — P. Skellern)
Produced by Meyer Shagaloff by arrangement with Johnny Sterling for Pendulum Ltd. of England, Private Stock has signed an impressive artist in Peter. A fine, bouncy ballad with superb vocal and rhythm tracks. Lovely lyrics and production all around, should be a winner. Flip: No info. available.

THE DISCO KID (Casablanca NB 842)
The Disco Kid (3:15) (We've Got Rhythm/Irving/BMI — Masekela — Ekemade — Todd — Todd — Opoku — Gboyega — Warren — Halstrop)
Hugh Masekela and "Stewy" Stuart Levine have produced a highly rhythmic disco dance track that is heavily rooted in traditional African drums and percussion instruments. Lyrics that bring it all up-to-date, whistles and background voices make this a certain high chart contender. Feels like you're in the streets of Kinshasha! Great

DEDE WARWICK (Private Stock PSR 45033)
This Time May Be The Last Time (3:20) (Music Of The Times/ASCAP — P. Vance — J. Perricone)
Dede delivers the most stunning love ballad to come our way in weeks! Luscious, tasteful use of string tracks supplement this talented lady's voice. Lyrics that stand out strong and lovely. A terrific production. Must go with this. Flip: No info. available.

WILLIE WILSON (Haven — Capitol 7016)
Counterfeit (3:02) (Touch Of Gold/BMI — W.H. Wilson)
Willie's debut on Haven, produced by Dennis Lambert and Brian Potter, is an uptempo r&b disk with high disco appeal. Synthesizer and fine guitar work compliment Willie's inspired voice. Willie has also penned the recent Righteous Bros. single "Substitute" and two songs on the new Tavares lp. Go with this — it's dynamite! Flip: No info. available.

ATLANTIC OCEAN (ATCO 7032)
Jaws (4:09) (Walden/Jambitt/ASCAP — Kreinar & Mironov)
A novel approach to selachiiphobia (fear of sharks) is this offering from Atlantic Records — a disco smasher that should have 'em staying out of the water and by their radios in droves! Must be an addition to any playlist — with its funky synthesizer, guitar, rhythm and vocal tracks. Hilarity, novelty at its best — get on it, it'll bite you in a good spot! Flip: No info. available.

JOHNNY OTIS (Hawk Sound HS-1003-A) (Dist. Laff/ALA Ent.)
Jaws (3:06) (Off The Wall/BMI — Otis — Otis — Wintz — Sletten — Elson)
Johnny Otis has come up with a disco swimmer with "Jaws" as the spirit of the dance floor and his jazz-tinged big band approach to soul weave a pallatable web of move around the ears and feet. The overall sound is wide open and has the musical bite of the big fish down the block. Munch this record. Flip: Good To The Last Drop (2:53)

CRYSTAL MOTION (Sound Gems SGR 105)
You're My Main Squeeze (Part One) (3:08) (Melomega/ASCAP — Philomega/BMI — Frank Fioravanti — Pat Rakes)
Out of Philadelphia comes a hot, tight r&b dancer with horns, guitar and vocal work that is totally impressive. This is superhot! Produced by Frank Fioravanti and Pat Rakes, watch for this to gather great regional strength and break out big nationally. Has the Philly seal of approval, so get with it. Flip: Part Two (3:01)

ERIC ANDERSEN (Arista AS 0141)
Be True To You (3:25) (Wind And Sand/ASCAP — E. Andersen)
Following up to his brilliant version of Tom Waits' "Old '55," Eric has penned a classic love ballad with superb orchestration produced by Tom Sellers. Eric's voice is one of the most exciting in the business today. Fine piano, background, strings and vocals make this an impressive entry. Flip: No info. available.

SOUTH SIDE COALITION (Brown Dog BD 9007)
Get Off Your Seats And Jam (6:30) (Mr. Tinsley's/Brent/BMI — L. Tinsley)
This disco version of a dynamite tune penned by Larry Tinsley and arranged with hot horns by Tommy Stewart comes to us from New York, where it is apparently burning up the discos. Mixed with a magic touch by Barney Conway, it features strong vocal work and an irresistible beat. A super choice for the coming weeks. Flip: No info. available.

MARLENA SHAW (Blue Note/UA BN-XW691-Y)
You Taught Me How To Speak In Love (3:19) (Almo/ASCAP — M.A. Leikin — A. Munson)
Easy listens are a joy to behold when they don't beat you over the head with their message. That's why Marlena Shaw's latest is a listening pleasure. Her strong, yet laidback singing sets the proper tone of playoff with the music with the end result conducive to good listening vibes. "You Taught Me How To Speak In Love" will make you think about being that way. Flip: No info. available.

picks of the week

HYLA PARKER (Vanguard VSD 35187)
My Baby Loves Lovin' (2:30) (Cookaway/ASCAP — Roger Cook — Roger Greenaway)
It's a far, far more professional cover that Hyla Parker's done than has ever been done before. The bouncey uptempo surge of the instrumental backing goes only to enhance the spirited vocals. Production is sound as a dollar with the overall aura predicting a bright top forty future. Get it now. Flip: No info. available.

GOLD RUSH (Arista AS 0140)
Can She Do It Like She Dances (2:59) (Amer. B'casting/ASCAP — S. Duboff — G. Robinson)
"Can She Do It Like She Dances" is a bouncey track that manages to incorporate the better lines of pop and rock without bringing to light the overbearing nature of each. The raucous vocals add just the right amount of voice weight to the instrumental backing. And like the title indicates, this disk is suitable for moving your body. Flip: No info. available.

MIKE & BILL (Arista AS 0139)
Somebody's Gotta Go (4:15) (Moving Up/ASCAP — M. Felder — B. Daniels)
The primitive rhythms of the bush meet the uptempo stylish vocals of the 70's and this meeting of the musical minds benefits from the best of both worlds. A good singing record as dual lyrical interpretations dance the spinal chord of believability leaving no musical nerve unturned. "Somebody's Gotta Go" is pure enjoyment on any level. Flip: No info. available.

THE RHINESTONES (20th Century TC 2224)
Party Music (2:58) (Rumanian Pickle Works/BMI — M. Manchester — D. Wolfert)
Produced by Jim Mason, written by Melissa Manchester and David Wolfert, this sterling ballad is masterfully orchestrated by Gene Page. Fine vocal work, lyrics, and production. A super, hit-bound track behind a heavy Twentieth promotional effort. Flip: No info. available.

THE JAMES BOYS (Pye 71029)
Wake Up Little Suzie (2:36) (House Of Bryant/BMI — F. Bryant — B. Bryant)
This English recording of the Everly Brothers' hit is slower in tempo, but completely accessible as produced by Larry Page. Should be a refreshing addition to any playlist, with strong hit potential. Flip: No info. available.

ARTHUR LOUIS (Island IS-033)
Knockin' On Heaven's Door (2:45) (Ram's Horn/ASCAP — Bob Dylan)
There's a cover battle brewing now that Island has released this excellent version of Dylan's "Knockin' " following close at the heels of that English lead guitarist's version. What's his name? A reggae-tempoed version, this disk could easily rocket into a hot chart spot. Flip: No info. available.

JOHN MYATT (Ariola America — GTO 7602)
Young Young Love (2:55) (M&W/UA/ASCAP — Meyers — Worsley — Myatt)
Produced and arranged by John Worsley, this highly-commercial, harmony-laden disk is heavily laced with brilliant studio and musical artistry in a top 40 bubblegum vein. Strings, high lead vocal by John, and superb rhythm tracks make this sure to soar as Ariola's second U.S. single release. Flip: No info. available.

THE JAN DAVIS GUITAR (Ranwood R-1023)
Gypsy Fox (2:11) (Laurabob/Ranwol/BMI — J. Davis)
With a heavily disco-inspired clavinet bottom and rhythm tracks, Jan Davis delivers a melodic tune that reminds one of Mason Williams' "Classical Gas" of a few years ago. Could be as huge a hit for Jan. Flip: Child Of Jude (Danny's Theme).

COASTERS TWO PLUS TWO (Chelan CH-2000)
Searchin '75 (3:04) (Tiger/BMI — Jerry Leiber — Mike Stoller)
Taken from their upcoming LP on Chelan, "Reunion," this Leiber-Stoller classic gets a fresh updating as produced by the trio of Bumps Blackwell, Dan Howard and Greg Niemann. Should be a hot influence in reviving a fine group. Get on it immediately. Flip: Young Blood.

CHARLIE KULIS (Playboy 6044-A)
Save A Rose For Me (2:45) (Midsong Intl. Ltd./ASCAP — Groscolas — Robbins)
Produced by John Miller and Neil Portnow, Charlie delivers a fine vocal delivery of a beaty top 40 ballad that could bring a top ten position to the rabbit hutch! Must go strong MOR, top 40. Flip: No info. available.

PHYLLIS HYMAN (Private Stock PS 45034)
Leavin' The Good Life Behind (5:05) (Desert Moon/Wesaline/BMI — A. Darling)
Produced by George Kerr, arranged by Bert Keyes, and mixed by Tom Moulton, this hot uptempo soul ballad can't help but hit behind fine orchestration, background vocals and rhythm tracks that set it all off with class. A fine production. Flip: No info. available.

MAGIC DISCO MACHINE (Motown M 1362F A)
Control Tower (3:18) (Jobete/ASCAP — D. Daniels — T. McFaddin)
A monster disco smash comes to us courtesy of a tremendous production effort by Frank Wilson. Eerie, tight, and hot between the grooves, watch for this to be a special success for the Motown folks. Flip: No info. available.

ANTHONY WHITE (Phila. Intl.-CBS ZS 3574)
Never Repay Your Love (3:49) (Mighty Three/BMI — B. Hawes)
Produced by Bruce Hawes and arranged by Jack Faith, this soul ballad is beautifully produced. Anthony's voice is sensitive, inspired, and should be responsible for sending this disk zooming up the r&b charts. Good feeling to this, go with it. Flip: No info. available.

pop picks

SABOTAGE — Black Sabbath — Warner Bros. BS 2822 — Producers: Black Sabbath and Mike Butcher — List: 6.98
The musical history of Black Sabbath is one that goes beyond heavy metal carnage. The earliest rumblings of downer rock have given way to a new maturity that embellishes the basic blast furnace riffs with new concept and identity. "Sabotage" is a creative combination of the two as cranium shaking riffs and lyrics combine with subtle acoustic and keyboard shadings for an intellectual go at causing ground swells. "Sabotage" is proof positive that dinosaurs still rule the earth.

HONEY — Ohio Players — Mercury SRM-1-1038 — Producers: Ohio Players — List: 6.98
The Players are back 'in the bedroom of the world' with this provocative collection. The group has distinguished itself with hit singles from each of its last three LPs and odds are that "Fopp" will be first out of the gate off this disk. Initial radio response to the album has been strong, though predictable. Mellow ballads combine with the raw funk that is the group's trademark for a dynamic listening experience. The artwork on this LP would have been banned in Boston in the old days, but, like the music on the record, it's designed to get the juices flowing. This album is in heat.

PROCOL'S NINTH — Procol Harum — Chrysalis CHR 1080 — Producers: Jerry Leiber and Mike Stoller — List: 6.98
The music of Procol Harum has always been likened to a majestic pedestal; accessible but seemingly, at times, just out of reach of mortal man. With "Procol's Ninth" the band has dropped the highbrow facade and has musically joined the common man. The pop rock and soulful influences are more discernible and the economics of each composition allows for further exploration of these venues. Top cuts include "Fool's Gold," "I Keep Forgetting" and "The Final Thrust." "Procol's Ninth" finds Procol Harum becoming one of the boys.

EARTHBOUND — The Fifth Dimension — ABC ABCD 897 — Producer: Jimmy Webb — List: 6.98
The soulful sound of the Fifth Dimension is a malleable precision instrument. You can pair it with any kind of musical accompaniment and the result will always be satisfying to the human ear. On "Earthbound" the backing is rooted deep in the soil of funk and high in the layers of the clouds. This liaison of sound and music gives the group a chance to vocally stretch out and this they do with style. Top cuts include "Speaking With My Heart" and "Walk Your Feet In The Sunshine." "Earthbound" has a feeling that is strictly life.

CHAIN REACTION — The Crusaders — Blue Thumb BTSD 6022 — Producers: Crusaders and Stewart Levine — List: 6.98
The middle ground of soul borrows from many a musical influence; with particular emphasis on the closely aligned shades of jazz. Of this bent The Crusaders are most potent and on "Chain Reaction" the best of these musical worlds is brought to the fore. Riffs and runs are cross-matched with precision movement as the strains weave an enticing web of sound. Top cuts include "I Felt The Love," "Give It Up," and "Sugar Cane." The Crusader's "Chain Reaction" is anything but a weak musical link.

LAND OF MONEY — Hydra — Capricorn CP 0157 — Producer: Johnny Sandlin — List: 6.98
Ten seconds into "Little Miss Rock 'n Roll" it's going to dawn on you that Hydra isn't your normal Capricorn stablemate. The band that rocks with a savage fire that goes well into the area of aggressive while dancing the precipice of hostile. The likes of "The Pistol" and "Land Of Money" are muscle rock in the finest sense of the word. Hydra is deep south rock and roll that's cruising for a bruising. Be warned though; Hydra is the kind of band that doesn't stop for pedestrians.

pop picks

DOG DAYS — Atlanta Rhythm Section — Polydor PD 6041 — List: 6.98

For a long time America has been praying for a counterpart to the endless march of English boogie machines. Well, with "Dog Days" the Atlanta Rhythm Section has taken of the mantle of the great white hope. Some of the strongest boogie-blues ever spewed forth from the bowels of the distressed soul is on this disk. Be it rock, the occasional ballad or the all out blues for breakfast variety of stompers; the Section is more than capable of doing it all. "Dog Days" is unleashed on an unsuspecting world.

7-6-5-4-3-2-1 BLOW YOUR WHISTLE — Gary Toms Empire — Pip PIP-6814 — Producers: Rick Bleiweiss and Bill Stahl — List: 6.98

With the glut of disco music making the rounds it's nice to know that there's more to the music than merely doing the bump and, in the case of Gary Tom's Empire, there is definitely more. This disk takes just enough bump and adds to it a mixture of pop and soul that makes it a two way street for listen or body mover. Top cuts include "7-6-5-4-3-2-1 Blow Your Whistle," "Feel The Funky Groove" and "You Are The One For Me." The Gary Tom's Empire is a blow against the musical lethargy that lurks within.

MEMORANDA — Marcia Waldorf — Capricorn CP 0159 — Producer: Paul Hornsby — List: 6.98

It's a strong voice that carries Marcia Waldorf on this album in a most literal sense. Marcia's vocals straddle the McGovern style of singing in fine style with the result being a polished cross between pop and the Las Vegas mold. Instrumentals remain subdued and thus provide the proper support for Ms. Waldorf's treatment of pop and ballad material. Top cuts include "The Rhythm Of The South," "Everything I Have Is Yours" and "Why Can't We Both Try At The Same Time." Savor this album like a fine old wine.

KING HARVEST — King Harvest — A&M SP 4540 — Producer: Jeff Barry — List: 6.98

King Harvest is a little bit of everything. There's a little bit of rock, a dash of pop, a slapdash of country and the list goes on and on. On this album the band proves more than capable of keeping a handle on their influences as this bumper crop of styles combines for a highly listenable sound. Top cuts include "Little Bit Like Magic," "Country Pie" and "Rue Du Four Rag." Solid, professional bands are a sure bet to grow old gracefully and, based on this effort, King Harvest will do just that. Music and a half.

COLUMBUS MANN — Columbus Mann — ABC PLP-59221 — Producer: Lee Young — List: 6.98

The music of Columbus Mann carries with it a kind of quiet musical pride and strength. There are thoughts and feelings within his soulful stance and on his debut lp they are put up for all to see. Mann's vocals are the perfect vehicle of projection and with his timbre the musical point is driven home in no uncertain terms. Top cuts include "It's Wonderful To Be Free," "What Are We Going To Do" and "Don't Worry Now." Columbus Mann puts it together with feeling.

RITCHIE BLACKMORE'S RAINBOW — Ritchie Blackmore — Polydor PD 6049 — Producers: Blackmore, Birch and Dio — List: 6.98

The presupposition that Ritchie Blackmore's Rainbow would be a vehicle for the guitarist's solo stardom has, with the release of this disk, been proven false. Blackmore's alignment with the nucleus of Elf has produced one of the most cohesive group efforts to come out in quite a while. All members are given a blow within the context of rock and spacey blues while Blackmore's solo outings are a monument to taste and restraint. Group is the magic word here for, as a group, Ritchie Blackmore's Rainbow will most certainly thrive.

FIRE ON THE BAYOU — The Meters — Warner Bros. MS 2228 — Producers: Allen Toussaint and The Meters — List: 6.98

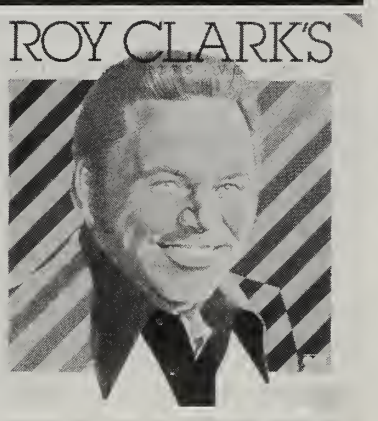
Funk is tight. It's a rhythmic bass and lead riffs stretched to a wire thinness over bombastic percussive balance. "Fire On The Bayou" by The Meters is a continuation of this construction as the out of the cave primitiveness of the music lays ever so gently on vocals spawned from the street and the bush. Top cuts include "You're A Friend Of Mine," "Out In The Country" and "Can You Do Without." The Meters wax progressive while being true to their roots with "Fire On The Bayou" the best argument in the world for selling music by the pound.

HUB — Hub — Capitol ST 11439 — Producer: Hub — List: 6.98

Lost in the earliest Rare Earth incarnation's tendencies to kick out the jams was the fact that Peter Hoorelbeke can succeed beyond that of a white blues belter. With Hub that potential for diversification is reached as his vocals power the group through many and varied outings. Be it the stirring straight ahead approach to "Anyone Who Had A Heart" or a dip into the funky stuff on "Ooh Honey Honey" the band proves, in a word, infectious. Hub spelled backwards is Buh. Hub spelled forwards is what good music should be.

ROY CLARK'S GREATEST HITS — Roy Clark — Dot DOSD 2030 — Producer: Jim Foglesong — List: 6.98

The genius of any musician can only be measured through the strength of his music and, in the case of Roy Clark, said genius is justified. On this greatest hits package the two-fold talent as a picker and singer make their impact on up-tempo and ballad material alike. Top cuts on this blast from the past include "Yesterday When I Was Young," "Thank God And Greyhound" "Roy's Guitar Boogie" and "Somewhere Between Love And Tomorrow." When you've been around long enough to have this many hits you've got to be good and Roy Clark certainly is.



A NEW DAY — Loving Sisters And Love Act — Peacock PLP-59220 — Producer: Gladys McFadden — List: 6.98

Gospel and soul aren't necessarily strange bedfellows but it is a rare case when the two go together well. On "A New Day" Loving Sisters And Love Act do a strong job of mixing the two with the result being a high degree of emotional pitch and feel. Top cuts in this cross musical pollination include "I Have Found The Way," "Help Is On The Way" and "We Are One." If you're into music that's sparked revival meetings for centuries on then Loving Sisters And Love Act is where it's at for you.

comedy picks

IS IT SOMETHING I SAID? — Richard Pryor — Warner Bros. MS 2227 — Producer: David Banks — List: 6.98

To say that Richard Pryor's brand of humor is blue is to grossly understate. It's comedy that succeeds not so much as parody as it does as a mirror of a lifestyle and a particular state of mind. Pryor's stacatto approach captures the essence of his material on this live disk as just the right amount of relevance seeps through. Top slices of life humor include "When Your Woman Leaves You," "New Niggers" and "The Goodnight Kiss." The truth may set you free but only the strong will be able to handle this truth.

LOOKING GOOD — Freddie Prinze — Columbia PC 33562 — Producer: Ron DeBlasio — List: 6.98

Comedy, with an emphasis on the ethnic, has rapidly become a overcrowded avocation and so it is a real treat to find somebody like Freddie Prinze who can handle the genre so well. On "Looking Good" Freddie hits on a number of areas, ethnic and otherwise, with ragged barbs of laughter inducing. Top yocks include "They Never Tell It Like It Is," "We're All The Same" and "Hunga Rican." Talk about tickling your funny bone; Freddie Prinze gives your laughing tibia the once over in spades.

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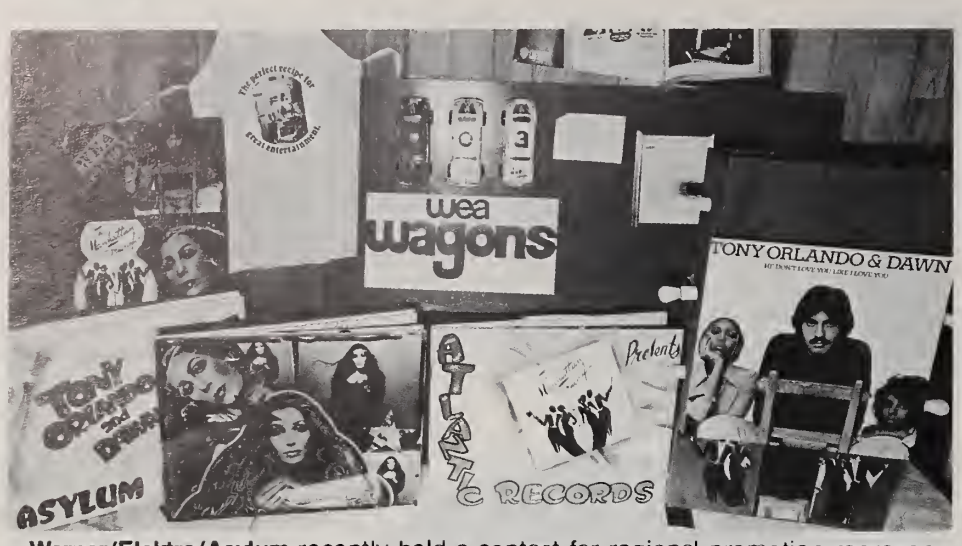


Warner/Elektra/Asylum recently held a contest for regional promotion representatives; there were 18 branch entries out of 19 branches in the contest designed as an incentive to intensive promotion in all phases for **Cher, Tony Orlando and Dawn,** and **Manhattan Transfer** product.

During the course of the **"Artist of the Month"** contest, regional reps came up with some highly innovative ideas providing high visibility for the aforementioned artists via airplay, radio station promotions and contests, window and in-store product displays, and intensive servicing of racked accounts and normal accounts.

After carefully considering the entire situation, the WEA sales division announced the following winners: Grand prize was taken home by Philadelphia's **Ron DeMarino** and **Joe Fiorentino,** who scored $1,000 apiece; first prize winners were **Bob Murphy** and **Rick Cohen** of the Los Angeles branch, winning $250 each; second prize was won by **Bruce Tesman** and **George Salovich** from the New York office, $200 each; third place winners **Terry Cox** and **Mike Dragas** from Cincinnati each took home $150.

Vice president of WEA sales, **Henry Droz,** termed the contest/promotion "a resounding success"; aside from the personal financial gain on the parts of the reps, WEA accomplished its goal of eliciting creative ideas to successfully market a large quantity of product.

Pictured above is a sampling of packaging and promotional concepts that were manifest during the contest/promotion.

In an effort to kick off her first album with **Tom Cat Records,** singer-songwriter **Nancy Nevins,** accompanied by the label's vp and marketing director **Sal Forlenza,** took to the road recently to visit with key disk jockies, reviewers and dealers in Milwaukee, Chicago, Detroit and Cleveland. In each market, their arrival was tied in with Tom Cat's national Nancy Nevins in-store promotion contest. And in each of the cities, Ms. Nevins was introduced at a private party at which she sang and accompanied herself on the piano. The reaction to her was extremely encouraging, according to Forlenza, and created additional excitement for the artist and her music.

Shown above are Nancy Nevins, Tom Cat Records artist, and **Jerry Adams,** general manager of **Harmony House** stores in Detroit, during Nevins' recent promotion tour.

Last week the **Tubes** toured Los Angeles record stores to promote their newest **A&M** album titled "The Tubes." The "weird rock" sensations gigged recently at the Roxy and received very positive reviews from press on hand, including by **Cash Box** cohort **Marc Shapiro.** At the **Music Plus** store in Glendale, leader **Quay Lewd** (center) gathered up his band for a photo. That'll give the folks in Glendale something to think about!

stephen peeples

ATV Builds fr pg. 12

deal of foreign copyrighted material as well. "It is difficult to judge what material will sell in the European market," Love said. "There must be a constant communications flow from a publisher to foreign markets. A foreign cover of an American song can often yield tremendous rewards. We are grateful for the relationships we've established with foreign companies, through MIDEM and other meetings. Out of those relationships have come first options on material like "Vado Via" which was a huge hit in Europe. One of our staff writers re-wrote the lyric as "Lovely Lady," and Bobby Vinton recorded it with Bob Morgan producing. Such options are an important part of what we do." ATV also has a "permissions" department responsible for granting the use of lyrics within their catalogs to writers who wish to quote a lyric in a book, report, or other publication.

ATV Music is actively involved with some innovative experiments in the publishing field, among them the exploitation of the educational market. In this field, president Trust stated, the print medium in publishing becomes an important revenue-gaining force: "Our 'recital encore' series takes the idea of pop music's great popularity and extends it to arrangements for small ensembles like junior high and high school bands and orchestras. An arrangement of 'Lady Madonna' for example, will yield high sales for such performing groups, and will continue to sell sheet arrangements because of the succeeding generations of musicians that enter the performing age group."

Trust continued, "Because of mechanical rights, the success of a recording is of crucial importance to any publisher. ATV, however, has developed its own staff of promotional people, and actively pursues covers for its copyrights."

"If we believe in a particular song," stated Love, "and it doesn't hit the first time around, we'll stick with it until it does. Since we are actively pursuing songs for foreign covers, and in some cases for purchase of publishing it becomes vital to us that we receive as much help as possible from labels in terms of receiving product. In my opinion, the strength of the a&r-publisher relationship can only be maintained through a constant exchange of material."

Recent acquisitions by ATV include the Return catalog of Billy Joe Shaver. His material has been recorded by Johnny Cash, The Allman Brothers and Johnny Rodriguez. ATV administrates the catalog of John Lennon, who has offices in ATV's New York headquarters. ATV additionally has acquired the Bobby Bare catalog, and has Vicki Lawrence's next single on Private Stock Records, "The Other Woman." "Acquisitions are another important part of publishing. Very often one cannot see any financial income from a publishing deal until 12-24 months after it's been signed. Acquisitions of existing catalogs ensure a quicker return, enabling a publisher to concentrate on a long range projects," said Love.

Love emphasized that listening is one of his most important activities, as well as keeping abreast of happenings within the industry through the trade publications. "If a particular cut of music on an LP appeals to us, we'll go after it. Quality records make publishing at all levels work. Additionally, sheet music in music stores create additional demand for recorded product, and we'd like to impress upon the recording community the importance of developing our relationship to the fullest extent possible."

Bassey, Ian To C.J. Strauss PR

NEW YORK — C.J. Strauss & Co. has signed Shirley Bassey (United Artists) and Janis Ian (Columbia) for public relations representation.

Ms. Bassey, who has a new LP set for October release, is booked by Associated Booking Corporation. She is scheduled for a one-woman four-night stand at Carnegie Hall in Sept., and for an appearance on Howard Cosell's first ABC-TV show on Sept. 20.

Ms. Ian, who is presently working on a new lp, is riding high on the **Cash Box** charts this week with her album "Between The Lines" placed at #13 with a bullet and her single "At Seventeen" bulleted in the #11 spot. Booked by Magna Artists, she begins a concert tour on Aug. 21.

Sounds Of Memphis Signs Three Acts

HOLLYWOOD — Sounds of Memphis, Inc., has signed three new artists to national recording companies.

"Memphis," a Sounds of Memphis/Roland Janes Production recording group, was signed to Motown Records and will be released on their c&w Melodyland label.

Sheila O'Daniels was signed to ATV Music's record label, Granite Records.

Patrice Hart was signed to Artist of America Records.

Arr.-Orch. Book From Belwin-Mills

NEW YORK — Belwin-Mills Publishing will publish "Music Arranging and Orchestration" by John Cacavas, a book designed for student and professional.

Cacavas, who currently composes the music for the "Kojak" television series, has over 2000 published and recorded works to his credit.

Westcott To CBS Promo. In Minn.

NEW YORK — Mark Westcott has been appointed local promotion manager for Columbia Records in Minneapolis. He will be responsible for all promotional activities for Columbia recording artists in the Minneapolis/St. Paul region as well as for coordinating artist appearances and tours within the area.

Westcott joined CBS as a campus rep. at Michigan State University, and was most recently sales representative for the company in the Cincinnati marketing area.

Wirtz With Tom Cat

HOLLYWOOD — Marc Wirtz, writer-arranger-producer-singer, has been signed to Tom Cat Records by label president, Tom Catalano.

Tom Cat distributor RCA is releasing the Wirtz debut single "We Could Laugh Forever."

Previously a producer for EMI Records and a writer for Robbins Music, Wirtz won the Ivan Novello award for best composer of 1969. He has also recorded two albums for Decca.

Everett Hayes Set For Tom Snow PR

HOLLYWOOD — Everett Hayes, Jr. & Company has been retained by Capitol Records to handle public relations for its new artist Tom Snow.

station breaks

On the initial day of each of the **NAB/RAB Regional Radio Conventions,** the NAB will sponsor programming seminars conducted by **Bob Henabery Associates, Inc.** Henabery was director of program development for the ABC-owned AM stations between 1968-1974 and was consultant for network-owned FM stations between 1971-1973, helping to develop the ABC-FM "Rock 'n' Stereo" format.

The seminars are not "workshops"; the speakers do not profess to unveil the perfect format for all markets. The seminars are designed, according to **Burns Nugent,** the NAB's station relations vice president, to provide a forum for programmers to exchange ideas and methodology, to air problems and discuss possible solutions, and to share the success of some of those highly regarded for their innovative programming.

The seminar's morning session will deal with a specific hypothetical/actual programming situation; participants will be involved with programming a New York City radio station after all others have been forced to leave the air. The lone broadcaster would essentially be confronted with the same problems encountered by a station in a very small market. Considerations explored will include how to determine a station's market position, how to program to different or diverse audiences, why listeners tune in and out, managing a commercial format, and how to assist the development of on-the-air talent, among others of particular interest to small and medium market stations.

Afternoon sessions will feature nationally-known management/program director teams which have been successful in their respective markets. In Atlanta on Oct. 13, **Warren Potash,** manager at Ft. Worth's **WBAP,** and **Bob Harper,** program director at Buffalo's **WKBW,** will discuss "The Creative Team." In Boston on Oct. 16, "The News Team" will feature **WINS** news director **Bill Scott, WBBM** news director **John Hultman,** and **WERE** program director **John Webster.** In New Orleans on Nov. 10, **KSD**-St. Louis' manager **Ed Newsome** and program director **Scott Burton** will discuss "The Management Team." Three days later in Chicago, **"The News Team"** is discussed by **WRC** news director **Frank Barnako, WCBS** news director **Lou Adler,** and **WJW** program director **Ed Ripley.**

In Denver on Nov. 17, **WLS** manager **Marty Greenberg** and program director **John Gehron** will peruse "The Management Team," and in San Francisco Nov. 20 "The Creative Team" will be discussed by **RKO's** national program director **Paul Drew** and national promotion director **Harvey Mednick.**

Additional information can be obtained from Burns at **1771 N. St., NW, Washington, D.C. 20036,** or by telephone at **202-293-3500,** or Bob at **136 East 55th St., New York City 10022** or by telephone at **212-753-6513.**

Quincy Jones was the featured artist on an hour-long concert broadcast over **K-WEST** in Los Angeles last Thurs. evening; the concert originated live at Clover Studios in Hollywood and was part of K-WEST's continuing series of live concert airings. **Richard Kimble** and **Lee Housekeeper** are the producers; the executive producer is **Steve Cropper.** Kimble hosted the segment, which was sponsored by Disneyland.

KRLA's "Good Old Radio Show" will be broadcast from the **Greater L.A. Press Club;** the Hemphilia Research benefit radio show airs Sept. 20-21 and will be open to the public for the 24-hour duration at no charge. There will be no reserved seating at the Press Club, which is located at 600 N. Vermont.

Progressive Chicago FM station **WXRT** and **7-Up** present the **"UnConcert"** Sunday nights at 10 p.m., providing Windy City listeners with live-on-tape concerts recorded, in most cases, in the Chicago area. Last Sun., the series featured **Michal Urbaniak's Fusion** in concert with **Urszula Dudziak** performing his fusions of East-West European forms of music and contemporary and classical jazz forms at Chicago's **Quiet Knight** club. This Sun. **Rory Gallagher,** via the **BBC** concert series, will torch his strings with the friction of fast-moving fingers; Aug. 17, the recording of **The Paul Winter Consort's** recent **Amazingrace** appearance will be broadcast. **Dr. Hook and The Medicine Show** will be featured the following Sun. night via tape of their recent performance at the Quiet Knight.

And **Spirit,** featuring **Cassady** and **California,** put together a tape for WXRT while they were in Chicago for a recent gig; air date for **Topanga's** own is Aug. 31. There are **no commercial interruptions;** 7-Up's sponsorship is noted in a short spot immediately before and immediately after each taped concert.

Last Monday from 7 p.m. to midnight WXRT celebrated their third progressive anniversary with an on-the-air party. **John Prine, Steve Goodman, Lovecraft, Heartsfield,** and **Koko Taylor** joined in the festivities as did several listeners who dropped by with anniversary presents. Thanks, **Mary Jo!**

Tuning into **KGBS-AM/FM** on Sun. nights at 9 p.m. provides us country freaks with a real treat; they have been airing a series of specials spotlighting an eminent artist or important facet of country music. **Hank Williams Jr.** narrated the hour-long special tribute to **Hank Williams** a couple of weeks ago, and last week **Waylon Jennings** and his music were featured autobiographically. Tomorrow night (10) **Linda Ronstadt** and **Bobby Kimmel** return to do **"New and Bluegrass."** Upcoming Sun. specials include **Johnny Paycheck** (17) in response to heavy phone requests; **Skeeter Davis** graces the airwaves on the 24th, and **Kris Kristofferson** will give us a night to remember on Aug. 31.

KGBS additionally is co-sponsoring a new policy of quality country entertainment at **The Basement,** one of the largest L.A. beach area nightspots, beginning Aug. 12 with **Tom Bresh. Jerry Wallace** will perform Aug. 15 and 16, followed by **Jerry Naylor** on Aug. 17. Future performers will be **Conny Van Dyke** and **Spanky with Our Gang;** KGBS air personalities will be on hand Wed. nights to host the club's talent night. **Country Waters** is the house band and will be featured nightly; Wed. and Thurs. nights are nights for dancin'!

Meanwhile, up the coast, **Jerry Graham** airs his opinions in two-minute editorials broadcast various weekdays on the **KSAN-FM** morning, mid-day and afternoon drive newscasts. The station's vp and general manager earned the **Sigma Delta Chi Radio Award** in 1973 for his former station, **WGRG** in Pittsfield, Mass., following his series of editorials calling for the impeachment of the former President. Graham's initial KSAN editorial, broadcast last Mon., called for a (much needed) re-opening of investigations into **JFK's** assassination.

KSFX in San Francisco last Sat. night broadcast a live concert from the **Orphange** which featured bay area home-grown **Crackin'.** The band broke all existing attendance records for the Orphange during their gigs there; **Mick Fleetwood** and **Peter Frampton** joined Crackin' for some cookin'!

stephen peeples

BREAKS FROM BOB IN NEW YORK — Some personnel changes this week: **Dr. Sarzynsky** is the new nighttime dj at **13Q** in Pittsburgh . . . **Michael O'Shea,** operations manager for **WFTL** in Ft. Lauderdale has been named pd of **WLW** in Cincinnati . . . **WCAO,** Baltimore, has a new dj in **Brother Love,** whose last gig was with **WRC,** Washington . . . **Ron O'Brien** who, years ago, was a dj for **WCFL,** Chicago, is back. He's now the station's pd as well as a dj . . . **KIMN,** Denver, has named **Jim Davis** its new pd. Davis' last job was with **WNDE** in Indianapolis . . . Charlotte's **WAYS** has a new dj too; he's **John Hook,** formerly with **WLCS** in Baton Rouge . . . **WKLO** in Louisville is going through quite a few personnel changes . . . **Melanie Smith** is off to **WHAS-FM,** all-news radio . . . **Chuck Schramek** has left for **KOIL** as news director . . . **Richard Hunt** is now at **WKRC** in Cincinnati as news man . . . and **Robin Walker,** recently appointed pd, switched over to **WLRS,** Louisville, where she keeps her title of pd . . . **WEDO** in Pittsburgh has hired **Calvin Smiley** as operations manager. Smiley comes from **WTAE** in Pittsburgh . . . And all you unaffiliated dj's, **WEDO** is still looking for a new morning man . . . **Chuck Bolland** has been appointed head of **WIXY's** news department in Cleveland. Bolland formerly was news director at **WKRC** in Cincinnati . . . Veteran announcer **J.L. Wright** announced his retirement from his expansive broadcasting career to pursue a new challenge as a promo man for one of the major record companies . . . **Jerry St. James,** formerly with **WLPL,** Baltimore, has joined **U-100** in Minneapolis as dj for their morning drive . . . Strange things are happening in Minneapolis, if you consider people desirous of being hit by a car out of the ordinary. Yes, **WDGY's** decorated hit car is on the prowl and people are walking up to it and saying "hit me," and in turn are being hit with cash and/or prizes. Also in Minnesota, WDGY is catering to those whose hearts have been broken with **Judy Prudy's** advice to the lovelorn . . . Sad news for New Yorkers as **WABC** ended its $25,000 button contest after nearly 10 months and 3220 winners. Despair not, New Yorkers, something completely different is on the way . . . **Stella Marrs** of **WRVR,** New York's all-jazz station, is returning to the stage again in addition to her broadcasting duties. She'll be appearing every Sun. night at **The Cookery** doing "Soft Soul" . . . **WGLI** in Long Island kicked off its bicentennial season by cruising along the beach aboard a seaworthy craft, rewarding listeners who held up "We've Got The Spirit" signs with a shipload of lps . . . This week's most requested song at **WERC** in Birmingham is far from run of the mill. This past weekend there were 365 requests for "transcription" by **Abbott and Costello** from their movie "Who's On First" . . . And this week's prediction from **U-100's** md and dj **Bob Hall** is "Only You Can" by Fox. **Hall** calls it "an out of the box smash."

bob speisman

RCA Uses Kinks 'Soap Opera' Film As Radio Promotion

NEW YORK — Currently being shown around the U.S. is a one hour black and white film version of the Kinks concert-musical "Soap Opera," made available to radio stations by the Kinks' label, RCA Records.

The film was produced by RCA product manager Steve Kahn when the British group played at the Beacon Theater, New York on May 7 this year.

Explained Kahn: "We had some problems with bookings for the Kinks that made it difficult for them to put together a real tour. So we had to get them exposed in other ways because the 'Soap Opera' album was being released.

"The idea of the film was a last minute one and I explained it to Ray Davies (leader of the Kinks) who went along with it.

"It was videotaped using four cameras and a switchboard and we blew it up to 16 mm for cinema showing. It's no Otto Preminger production but it did capture what went on onstage. We had a little trouble at times with the sound because the crowd outside — it was a sellout performance — pulled out the cables a few times but that was cleaned up.

"The next step was to offer it to radio stations to use for promotion — KSHE-FM in St. Louis was the first one to go with it and so far about 15 stations around the country have made use of it. We get our bonus in the airplay of the album, of course.

"Generally the reaction has been good although there has occasionally been a bad reaction. But as I say this is no major production, just what went on onstage. All the performances of the film are free.

"On some occasions we have thrown in Harry Nilsson's film, 'The Point' to make a package deal of it.

"I'm sure there are more uses for film in this way — it helps the group and it helps the record."

And the cost?

Said Kahn: "You wouldn't believe it. Pennies. Videotaping with the four cameras cost around $200 and then there was the cost of transferring it to 16 mm and making five or six copies that we ferry around the country."

N.Y.C.'s WRVR Jazz To R&B Format Switch Being Fought

NEW YORK — The decision to sell New York's only jazz radio station, WRVR, to the Sonderling Broadcasting Corp. is being met with opposition from the city's jazz fraternity.

WRVR was sold recently, subject to FCC sanction, and the Sonderling Corp. announced that the format would be "some jazz combined with black pop music." The earliest date for a WRVR format change would be Jan. 1, 1976, according to sources.

Meanwhile Don Friedman, New York jazz promoter who co-promotes concerts with the station, is mobilizing opposition to the changeover. He told **Cash Box:** "We have no specific tactics — we just want to influence people against this change. We don't care if the station reverts to the old management or if the new management can be influenced. We want one all-jazz radio station at least in the city."

Friedman's organization has been collecting signatures for a petition to be presented to the FCC and will be contacting other jazz promoters, heads of record companies involved in jazz and jazz musicians to fight the Sonderling move.

At a Friedman-WRV Latin music function on Monday last week Friedman collected 700 signatures in support of his actions. "We may have to — we will certainly have to — organize some benefit or fund raising function to support our cause," he said.

Friedman stated that he was employing attorney Chris Glenn to act for them. Glenn was the attorney concerned in the case of New York's classical station, WNCN which was sold and changed format. A successful plea to the FCC reversed the original decision in this case.

CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

	TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	I'm Sorry	John Denver	RCA	28%	49%
2.	Solitaire	Carpenters	A&M	22%	45%
3.	Ain't No Way To Treat A Lady	Helen Reddy	Capitol	18%	23%
4.	Daisy Jane	America	Warner Brothers	17%	37%
5.	Run Joey Run	David Geddes	Big Tree	13%	50%
6.	I Believe There's Nothing Stronger Than Our Love	Paul Anka	U.A.	12%	62%
7.	Rocky	Austin Roberts	Private Stock	11%	31%
8.	That's The Way Of The World	Earth, Wind & Fire	Columbia	11%	57%
9.	Ballroom Blitz	The Sweet	Capitol	9%	26%
10.	Gone At Last	Paul Simon & Phoebe Snow	Columbia	9%	17%
11.	Third Rate Romance	Amazing Rhythm Aces	ABC	9%	61%
12.	Get Down Tonight	KC & The Sunshine Band	T.K.	8%	82%
13.	Fame	David Bowie	RCA	8%	65%
14.	Could It Be Magic	Barry Manilow	Arista	8%	73%
15.	That's When The Music Takes Me	Neil Sedaka	Rocket	8%	43%
16.	The Proud One	The Osmonds	MGM	7%	22%
17.	Only You Can	Fox	Ariola-America	7%	7%
18.	It Only Takes A Minute	Tavares	Capitol	7%	18%
19.	Help Me Rhonda	Johnny Rivers	Epic	6%	59%
20.	At Seventeen	Janis Ian	Columbia	5%	98%

Gladys Knight & THE PIPS
PERFECTION IN PERFORMANCE, INC
Direction • Management
SIDNEY A. SEIDENBERG, INC.
1414 Avenue of the Americas
New York, New York 10019
Telephone: (212) 421-2021
SAS INC

vital statistics

#76
Give It What You Got (3:45)
B.T. Express — Roadshow/Scepter RDJ-7003
254 West 54th St., N.Y.
PUB: Triple O Songs/Jeff Mar — BMI
PROD: Jeff Lane for Dock Prod. & O. Prod. Inc.
WRITER: Solomon Roberts
FLIP: Peace Pipe

#82
Carolina In The Pines (3:05)
Michael Murphey — Epic 8-50131
51 W. 52nd St., N.Y.
PUB: Mystery — BMI
PROD: Bob Johnston
WRITER: M. Murphey

#84
Main Title (Theme From Jaws) (2:12)
John Williams — MCA 40439
100 Universal City Plaza, Universal City, Ca.
PUB: Duchess — BMI
PROD: Zanuck/Brown
WRITER: John Williams
FLIP: End Title

#85
What A Diff'rence A Day Makes (3:12)
Esther Phillips — Kudu 925 F
6464 Sunset Blvd., Hollywood, Ca.
PUB: E. B. Marks — BMI
PROD: Creed Taylor
WRITER: Maria Grever/Stanley Adams

#87
Out Of Time (3:20)
The Rolling Stones — ABKCO 5N4702
539 W. 25th St., N.Y.
PUB: ABKCO — BMI
PROD: Andrew Long Oldham
WRITERS: M. Jagger, K. Richard
FLIP: Jiving Sister Fanny

#88
Brazil (3:14)
Ritchie Family — 20th Century TC2201
8255 Sunset Blvd., Los Angeles, Ca.
PUB: Peer Int'l. Corp. — BMI
PROD: J. Morali
WRITER: Ary Barroso

#89
Like They Say In L.A. (2:43)
East L.A. Car Pool — GRC 2064
174 Mills St., Atlanta, Ga.
PUB: J.J. Gold/Grapevine — ASCAP
PROD: Jack Gold
WRITER: Jerry Rush
FLIP: Linda Chicana

#93
To Each His Own (3:23)
Faith, Hope & Charity — RCA PB10343
1133 Ave. of Americas, N.Y.
PUB: Van McCoy/Warner-Tamerlane — BM
PROD: Van McCoy for White House Prod.
WRITER: Van McCoy

#94
Make Me Feel Like A Woman (3:08)
Jackie Moore — Kayvette 5122
495 S.E. 10th Court, Hialeah, Fla.
PUB: Sherlyn — BMI
PROD: Brad Shapiro
WRITER: Clarence Reid

#96
You Are A Song (3:10)
Batdorf & Rodney — Arista AS-0132
1776 Broadway, N.Y.
PUB: Keca — ASCAP
PROD: Tom Sellers
WRITER: Jim Weatherly
FLIP: Another Part Of Me

#98
The Agony And The Ecstasy (4:15)
Smokey Robinson — Tamla T54261F A
6464 Sunset Blvd, Hollywood, Ca.
PUB: Bertram — ASCAP
PROD: Smokey Robinson
WRITER: Wm. "Smokey" Robinson
FLIP: Wedding Song

#99
Keep Yourself Alive (3:29)
Queen — Elektra E-45268-A
962 N. La Cienega, Los Angeles, Ca.
PUB: Feldman/Trident — ASCAP
PROD: Roy Thomas Baker & Queen
WRITER: Brian May

#100
S.O.S. (3:22)
Abba — Atlantic 3265
75 Rockefeller Plaza, N.Y.
PUB: Countless Songs — BMI
PROD: Bjorn Ulvaeus & Benny Andersson
WRITERS: B. Anderson, S. Anderson & B. Ulvaeus
FLIP: Man In The Middle

looking ahead

101 BACK DOOR MAN
(Far Fetched Music — ASCAP)
Black Oak Arkansas (Atco 7019)

102 HOT SUMMER GIRLS
(Coral Rock/American Dream — ASCAP)
Flash Cadillac & The Continental Kids (Private Stock 026)

103 CAN'T LIVE THIS WAY
(Bye/Walden — ASCAP)
Barnaby Bye (Atlantic 3266)

104 #18 WITH A BULLET
(Ackee Music — ASCAP)
Pete Wingfield (Island 026)

105 IF I COULD ONLY WIN YOUR LOVE
(Acuff-Rose Pub. — BMI)
Emmylou Harris (Reprise RPS 1332)

106 WHAT YOU GOT
(Castlehill Productions Ltd. — ASCAP)
Duke and the Drivers (ABC 12110)

107 A FRIEND OF MINE IS GOING BLIND
(Big Secret/Almo Music — ASCAP)
John Dawson Read (Chrysalis CRS 2015)

108 GET IT UP FOR LOVE
(Benchmark/Long Dog — ASCAP)
David Cassidy (RCA TB 10321)

109 I GOT STONED AND I MISSED IT
(Evil Eye — BMI)
Jim Stafford (MGM M 14819)

110 ROSANNE
(Cummings/Troiano & Assoc./Cirrus Music/Septima Inc. — BMI)
Guess Who — RCA PB 10360)

111 BARBARA ANN
(Shoestring/Cousins — BMI)
The Beach Boys (Capitol P4110)

112 MAMACITA
(Screen Gems-Col./Summerhill — BMI)
Grass Roots (Haven 7015)

113 ONLY YOU CAN
(Gurusama/Chrysalis — ASCAP)
Fox — Ariola America GTO 7601)

114 EVERYDAY I HAVE TO CRY SOME
(Combine Music Corp. — BMI)
Arthur Alexander (Buddah BDA 492)

115 EL BIMBO
(Reicner Music — ASCAP)
Herb Alpert & Tijuana Brass (A&M 1714)

116 DOOR NUMBER THREE
(ABC Dunhill & Red Pajamas — ASCAP)
Jimmy Buffett (ABC 12113)

117 DRAG IT OVER HERE
(Burlington/Uncle Doris — ASCAP)
Olympic Runners (London LO 219)

118 HOUSE OF STRANGERS
(Apple Cider Music — ASCAP/Little Max Music — BMI)
Jim Gilstrap (Chelsea 2013)

119 THE ENTERTAINER
(Multimood Music — BMI)
J.R. Bailey (Midland Int'l. MB 10305)
(Dist: RCA)

120 EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)
(Combine Music Corp. — BMI)
Billy Swan (Monument ZS8-8661)

121 FOR YOUR LOVE
(Beechwood Music — BMI)
Christopher, Paul & Shawn (Casablanca 838)

122 (CALL ME YOUR) ANYTHING MAN
(High Sierra — ASCAP)
Bobby Moore (Scepter 12405)

123 IT'S ALL OVER NOW
(Kags — BMI)
Bobby Womack & Bill Withers (United Artists UA XW674-Y)

124 ISLAND WOMAN
(Almo Music — ASCAP/Pablo Cruise/Irving Music — BMI)
Pablo Cruise (A&M 1695)

125 THE SERENADE THAT WE PLAYED
(Ski Cat Music — BMI)
Diane Gilland — Raintree RT 2202

WABC -- NEW YORK
Do It Any Way You Wanna -- People's Choice -- TSOP
20 To 11 -- Get Down Tonight -- KC & Sunshine
10 To 3 -- Jive Talkin' -- Bee Gees

WERC -- BIRMINGHAM
Everyday I Have To Cry -- A. Alexander -- Buddah
No Way To Treat A Lady -- Helen Reddy -- Capitol
Solitaire -- Carpenters -- A&M
Roads To Moscow -- Al Stewart -- Chess/Janus
Shoes -- Reparata -- Polydor
19 To 11 -- Holdin' On To Yesterday -- Ambrosia
17 To 10 -- Get Down Tonight -- KC & Sunshine
9 To 3 -- At Seventeen -- Janis Ian
26 To 19 -- The Proud One -- Osmonds
20 To 15 -- Run Joey Run -- David Geddes

WCAO -- BALTIMORE
Sweet Maxine -- Doobie Brothers -- WB
I'm Sorry -- John Denver -- RCA
I Don't Know Why -- Rolling Stones -- ABKCO
21 To 16 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
18 To 10 -- Rhinestone Cowboy -- Glen Campbell
19 To 9 -- Get Down Tonight -- KC & Sunshine
Extra To 27 -- Dance With Me -- Orleans
Extra To 29 -- Ballroom Blitz -- Sweet

WDRC -- HARTFORD
That's When The Music -- Neil Sedaka -- Rocket
That's The Way Of The World -- E,W&F -- Columbia
Fame -- David Bowie -- RCA
9 To 3 -- Someone Saved My Life -- Elton John
20 To 14 -- Rockin' Chair -- Gwen McCrae
23 To 18 -- Dance With Me -- Orleans

WAKY -- LOUISVILLE
Your Love -- Graham Central -- WB
Run Joey Run -- David Geddes -- Atlantic
How Long -- Pointer Sisters -- Blue Thumb
How Sweet It Is -- James Taylor -- WB
19 To 10 -- Rocky -- Austin Roberts
30 To 23 -- Help Me Rhonda -- Johnny Rivers

WJET -- ERIE
Wasted Days -- Freddy Fender -- ABC
The Proud One -- Osmonds -- MGM
Third Rate Romance -- Amazing Rhythm Aces -- ABC
Solitaire -- Carpenters -- A&M
23 To 14 -- Could It Be Magic -- Barry Manilow
32 To 20 -- Theme From Jaws -- Soundtrack
Extra To 24 -- Tush -- ZZ Top

WLAV -- GRAND RAPIDS
I'm Sorry -- John Denver -- RCA
Daisy Jane -- America -- WB
No Way To Treat A Lady -- Helen Reddy -- Capitol
Solitaire -- Carpenters -- A&M
Dance With Me -- Orleans -- Asylum
Brazil -- Richie Family -- 20th Century
I'm Loving You -- Bobby Vee -- Shadybrook
16 To 7 -- Fame -- David Bowie
14 To 8 -- Feel Like Makin' Love -- Bad Company
17 To 9 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
24 To 18 -- At Seventeen -- Janis Ian
28 To 20 -- Could It Be Magic -- Barry Manilow
Extra To 23 -- Till The World Ends -- Three Dog

WROV -- ROANOKE
I Believe There's Nothing Stronger -- Paul Anka -- UA
Solitaire -- Carpenters -- A&M
A Friend Of Mine -- John Dawson Reed -- Crysalis
I'm Sorry -- John Denver -- RCA
Extra To 26 -- Wasted Days -- Freddy Fender
30 To 24 -- Tush -- ZZ Top
20 To 12 -- Get Down Tonight -- KC & Sunshine
22 To 9 -- Black Superman -- Johnny Wakelin

WLAC -- NASHVILLE
I'm Her Fool -- Billy Swan -- Monument
Holdin' On To Yesterday -- Ambrosia -- 20th Century
That's When The Music -- Neil Sedaka -- Rocket
11 To 4 -- Wasted Days -- Freddy Fender

WEDO -- PITTSBURGH
Rhinestone Cowboy -- Glen Campbell -- Capitol
Fame -- David Bowie -- RCA
Get Down Tonight -- KC & Sunshine -- T.K.

KIOA -- DES MOINES
Could It Be Magic -- Barry Manilow -- Arista
Rocky -- Austin Roberts -- Private Stock
Dance With Me -- Orleans -- Asylum
26 To 18 -- At Seventeen -- Janis Ian
20 To 15 -- How Sweet It Is -- James Taylor
19 To 14 -- Why Can't We Be Friends -- War
8 To 2 -- Love Will Keep Us -- Captain & Tennille

WQAM -- MIAMI
Fallin' In Love -- Hamilton, Joe Frank & Reynolds -- Playboy
At Seventeen -- Janis Ian -- Columbia
I Believe There's Nothing Stronger -- Paul Anka -- UA
Run Joey Run -- David Geddes -- Atlantic

WKLO -- LOUISVILLE
Make Me Feel -- Jackie Moore -- Kayvette
Everyday I Have To Cry -- A. Alexander -- Buddah
Money -- Gladys Knight -- Buddah
Run Joey Run -- David Geddes -- Atlantic
17 To 9 -- Could It Be Magic -- Barry Manilow
15 To 10 -- Hope That We Can -- Sharon Page
22 To 15 -- Trampled Underfoot -- Led Zeppelin
Extra To 17 -- Glass House -- Temptations
Extra To 24 -- I'm Sorry -- John Denver
Extra To 25 -- How Long -- Pointer Sisters

WPGC -- WASHINGTON
Fame -- David Bowie -- RCA
I'm Sorry -- John Denver -- RCA
Solitaire -- Carpenters -- A&M
To Each His Own -- Faith, Hope & Charity -- RCA
11 To 5 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
12 To 6 -- Why Can't We Be Friends -- War
13 To 8 -- Rhinestone Cowboy -- Glen Campbell
24 To 14 -- How Long -- Pointer Sisters
27 To 20 -- Run Joey Run -- David Geddes
30 To 22 -- All I Have To Do -- Nitty Gritty Dirt

13Q -- PITTSBURGH
House Of Cards -- Elton John -- MCA
Sally Ann -- Bonaroo -- WB
Gone At Last -- Paul Simon & Phoebe Snow -- Col.
Rocky -- Austin Roberts -- Private Stock
Daisy Jane -- America -- WB
23 To 15 -- Fame -- David Bowie
30 To 23 -- At Seventeen -- Janis Ian

WNOE -- NEW ORLEANS
Third Rate Romance -- Amazing Rhythm Aces -- ABC
13 To 6 -- Someone Saved My Life -- Elton John
23 To 11 -- Tush -- ZZ Top

WAPE -- JACKSONVILLE
Daisy Jane -- America -- WB
Third Rate Romance -- Amazing Rhythm Aces -- ABC
No Way To Treat A Lady -- Helen Reddy -- Capitol
Feel Like Makin' Love -- Bad Company -- Swan Song
Wasted Days -- Freddy Fender -- ABC
That's The Way Of The World -- E,W&F -- Columbia
Rocky -- Austin Roberts -- Private Stock
15 To 10 -- How Sweet It Is -- James Taylor

KLIF -- DALLAS
Get Down Tonight -- KC & Sunshine -- T.K.
Ballroom Blitz -- Sweet -- Capitol
Tush -- ZZ Top -- London
No Way To Treat A Lady -- Helen Reddy -- Capitol
16 To 11 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
Extra To 20 -- Wasted Days -- Freddy Fender
Extra To 23 -- How Long -- Pointer Sisters
Extra To 24 -- That's The Way Of The World -- E,W & F
Extra To 25 -- Till The World Ends -- Three Dog Night

WBLI -- LONG ISLAND
Daisy Jane -- America -- WB
I Believe There's Nothing Stronger -- Paul Anka -- UA
I'm Sorry -- John Denver -- RCA
Your Eye On The Sparrow -- Merry Clayton -- Ode
Gone At Last -- Paul Simon & Phoebe Snow -- Col.

U-100 -- MINNEAPOLIS
Only You Can -- Fox -- Ariola
I Believe There's Nothing Stronger -- Paul Anka -- UA
11 To 6 -- How Sweet It Is -- James Taylor
15 To 10 -- Tush -- ZZ Top
24 To 19 -- Run Joey Run -- David Geddes
26 To 20 -- Could It Be Magic -- Barry Manilow
Extra To 26 -- Summertime -- Troggs

KXOK -- ST. LOUIS
At Seventeen -- Janis Ian -- Col.
Fame -- David Bowie -- RCA
21 To 12 -- Run Joey Run -- David Geddes
24 To 19 -- Tush -- ZZ Top

WFIL -- PHILADELPHIA
Jaws Theme -- John Williams Orch. -- MCA
Gone At Last -- Paul Simon & Phoebe Snow -- Col.
Run Joey Run -- David Geddes -- Atlantic
15 To 9 -- The Rockford Files -- Mike Post
16 To 11 -- Rhinestone Cowboy -- Glen Campbell
18 To 12 -- Get Down Tonight -- KC & Sunshine
22 To 16 -- Fame -- David Bowie
Extra To 24 -- I'm Sorry -- John Denver
Extra To 25 -- To Each His Own -- Faith, Hope & Charity
Extra To 26 -- I Don't Know Why -- Rolling Stones
Extra To 27 -- Tush -- ZZ Top

WTIX -- NEW ORLEANS
Till The World Ends -- Three Dog Night -- ABC
Help Me Rhonda -- Johnny Rivers -- Epic
Ballroom Blitz -- Sweet -- Capitol
27 To 19 -- At Seventeen -- Janis Ian
Extra To 17 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds

KILT -- HOUSTON
Solitaire -- Carpenters -- A&M
I'm Sorry -- John Denver -- RCA
Ballroom Blitz -- Sweet -- Capitol
Rocky -- Austin Roberts -- Private Stock
28 To 21 -- Tush -- ZZ Top
30 To 24 -- Feelings -- Morris Albert
34 To 27 -- How Long -- Pointer Sisters
Extra To 28 -- The Proud One -- Osmonds

WING -- DAYTON
Dreams Go By -- Harry Chapin -- Elektra
Can't Give You Anything -- Stylistics -- Avco
The Proud One -- Osmonds -- MGM
I'm Sorry -- John Denver -- RCA
7 To 2 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
25 To 9 -- Biggest Parakeets -- Jud Strunk
32 To 10 -- Our Last Song -- Bobby Sherman
30 To 22 -- Dance With Me -- Orleans
15 To 8 -- Get Down Tonight -- KC & Sunshine

the big three

1. **I'm Sorry -- John Denver -- RCA**
2. **Solitaire -- Carpenters -- A&M**
3. **Ain't No Way To Treat A Lady -- Helen Reddy -- Capitol**

profile of the giants

1. ***Get Down Tonight -- KC & The Sunshine Band -- T.K.***
WABC 20-11, WFIL 18-12, WIBG 13-6, KFRC 24-16, WQXI 20-13, WIXY 20-15, WCOL 30-21, WMAK 21-15, WAYS 18-8, WERC 17-10, WMPS Ex-21, WCAO 19-9, KNOE 35-22, WPRO 11-5, WBBQ 19-10, WROV 20-10, WSGN 24-10, KLEO 29-19, WING 15-8

2. ***At Seventeen -- Janis Ian -- Columbia***
WHJ 23-16, WRKO 20-10, WCFL 25-17, WTIX 27-19, WIXY 25-19, 13Q 30-23, WOKY 29-20, WERC 9-3, WLEE 13-7, WFOM 27-19, WLAV 24-18, KIOA 26-18, WIRL 31 -15

3. ***Fallin' In Love -- Hamilton, Joe Frank & Reynolds -- Playboy***
WCFL 21-15, WIBG 10-4, KLIF 16-11, WTIX Ex-17, WHB 22-15, WDGY 20-14, WPRO 30-16, WLEE 12-7, WLAV 17-9, WCAO 21-16, WPGC 11-5, WIRL 22-8

WPIX -- NEW YORK
That's The Way Of The World -- E,W&F -- Columbia
That's When The Music -- Neil Sedaka -- Rocket
Do It Any Way You Wanna -- People's Choice -- TSOP
25 To 20 -- What A Difference -- Esther Phillips

KRIZ -- PHOENIX
How Sweet It Is -- James Taylor -- WB
16 To 9 -- One Of These Nights -- Eagles
28 To 22 -- Holdin' On To Yesterday -- Ambrosia

KCBQ -- SAN DIEGO
Run Joey Run -- David Geddes -- Big Tree
Get Down Tonight -- KC & Sunshine -- T.K.
Miracles -- Jefferson Starship -- Grunt
Feelings -- Morris Albert -- RCA
Tush -- ZZ Top -- London
Jive Talkin' -- Bee Gees -- RSO

KYA -- SAN FRANCISCO
Mamacita -- Grass Roots -- Capitol
Daisy Jane -- America -- WB
Rocky -- Austin Roberts -- Private Stock
Extra -- Eye On The Sparrow -- Merry Clayton
Extra -- Bad Sneakers -- Steely Dan

KKDJ -- LOS ANGELES
Money -- Gladys Knight -- Buddah
Everything's The Same -- Billy Swan -- Monument
Rendezvous -- Hudson Brothers -- Rocket
Morning -- Mike Kenny -- Tomcat
Carolina In The Pines -- Michael Murphey -- Epic
Daisy Jane -- America -- WB
Only You Can -- Fox -- Ariola
I Only Have Eyes For You -- Art Garfunkel -- Col.

KNDE -- SACRAMENTO
Fame -- David Bowie -- RCA
Could It Be Magic -- Barry Manilow -- Arista
Dance With Me -- Orleans -- Asylum
Extra To 14 -- Feelings -- Morris Albert
Extra To 24 -- How Long -- Pointer Sisters

KJR -- SEATTLE
That's When The Music -- Neil Sedaka -- Rocket
Could It Be Magic -- Barry Manilow -- Arista
Daisy Jane -- America -- WB

WHBQ -- MEMPHIS
Ballroom Blitz -- Sweet -- Capitol
Run Joey Run -- David Geddes -- Big Tree
I'm Sorry -- John Denver -- RCA

KFRC -- SAN FRANCISCO
At Seventeen -- Janis Ian -- Columbia
Miracles -- Jefferson Starship -- RCA
No Way To Treat A Lady -- Helen Reddy -- Capitol
It Only Takes A Minute -- Tavares -- Capitol
Reasons -- E,W&F -- Columbia
24 To 16 -- Get Down Tonight -- KC & Sunshine

WFOM -- MARIETTA
I'm Sorry -- John Denver -- RCA
Solitaire -- Carpenters -- A&M
13 To 7 -- Third Rate Romance -- Aces
18 To 10 -- That's The Way Of The World -- E,W&F
27 To 19 -- At Seventeen -- Janis Ian
31 To 21 -- Till The World Ends -- Three Dog Night

KSLQ -- ST. LOUIS
Get Down Tonight -- KC & Sunshine -- T.K.
Fallin' In Love -- Hamilton, Joe Frank & Reynolds -- Playboy
18 To 12 -- Rhinestone Cowboy -- Glen Campbell
19 To 13 -- Midnight Blue -- Melissa Manchester
12 To 4 -- Jive Talkin' -- Bee Gees

WAYS -- CHARLOTTE
At Seventeen -- Janis Ian -- Columbia
That's The Way Of The World -- E,W&F -- Columbia
No Way To Treat A Lady -- Helen Reddy -- Capitol
18 To 6 -- Get Down Tonight -- KC & Sunshine
21 To 10 -- Feel Like Makin' Love -- Bad Company

WLS -- CHICAGO
Rhinestone Cowboy -- Glen Campbell -- Capitol
The Rockford Files -- Mike Post -- MGM
30 To 20 -- Could It Be Magic -- Barry Manilow
25 To 19 -- Morning Beautiful -- Tony Orlando

WPRO -- PROVIDENCE
I Believe There's Nothing Stronger -- Paul Anka -- UA
I'm Gonna Love You -- Frank Sinatra -- Reprise
Feelings -- Morris Albert -- RCA
Rendezvous -- Hudson Brothers -- Rocket
That's The Way Of The World -- E,W&F -- Columbia
11 to 5 -- Get Down Tonight -- K.C. & Sunshine
15 To 10 -- The Way We Were -- Gladys Knight
27 To 15 -- Black Superman -- Johnny Wakelin
30 To 16 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds

WMPS -- MEMPHIS
I'm Sorry -- John Denver -- RCA
No Way To Treat A Lady -- Helen Reddy -- Capitol
Only You Can -- Fox -- Ariola
Extra To 21 -- Get Down Tonight -- KC & Sunshine
Extra To 24 -- Daisy Jane -- America

WIXY -- CLEVELAND
Till The World Ends -- Three Dog Night -- ABC
Holdin' On To Yesterday -- Ambrosia -- 20th Century
Daisy Jane -- America -- WB
17 To 8 -- Fame -- David Bowie
16 To 10 -- Wasted Days -- Freddy Fender
19 To 11 -- There's Nothing Stronger -- Paul Anka
18 To 13 -- How Sweet It Is -- James Taylor
20 To 15 -- Get Down Tonight -- KC & Sunshine
25 To 19 -- At Seventeen -- Janis Ian
34 To 23 -- Third Rate Romance -- Aces

WQXI -- ATLANTA
I'm Sorry -- John Denver -- RCA
Rocky -- Austin Roberts -- Private Stock
Solitaire -- Carpenters A&M
13 To 4 -- Fight The Power -- Isley Brothers
17 To 9 -- Fame -- David Bowie
20 To 13 -- Get Down Tonight -- KC & Sunshine
27 To 15 -- Run Joey Run -- David Geddes
Extra To 24 -- Tush -- ZZ Top

WCFL -- CHICAGO
Fight The Power -- Isley Brothers -- T-Neck
Get Down Tonight -- KC & Sunshine -- T.K.
Ballroom Blitz -- Sweet -- Capitol
18 To 12 -- Tush -- ZZ Top
19 To 14 -- Till The World Ends -- Three Dog Night
21 To 15 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
25 To 17 -- At Seventeen -- Janis Ian

WHB -- KANSAS CITY
No new additions
14 To 7 -- Rhinestone Cowboy -- Glen Campbell
15 To 9 -- How Sweet It Is -- James Taylor
22 To 15 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds

WDGY -- MINNEAPOLIS
No new additions
20 To 14 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
14 To 7 -- Rhinestone Cowboy -- Glen Campbell

KIMN -- DENVER
Third Rate Romance -- Amazing Rhythm Aces -- ABC

WMAK -- NASHVILLE
I Love Makin' Love To You -- Evie Sands -- Capitol
Rosanne -- Guess Who -- RCA
Only You -- Fox -- Ariola
9 To 3 -- How Sweet It Is -- James Taylor
21 To 15 -- Get Down Tonight -- KC & Sunshine

WCOL -- COLUMBUS
The Proud One -- Osmonds -- MGM
Solitaire -- Carpenters -- A&M
Sweet Maxine -- Doobie Brothers -- WB
How Long -- Pointer Sisters -- Blue Thumb
It Only Takes A Minute -- Tavares -- Capitol
Wasted Days -- Freddy Fender -- ABC
21 To 5 -- Run Joey Run -- David Geddes
12 To 6 -- Feel Like Makin' Love -- Bad Company
17 To 12 -- That's When The Music -- N. Sedaka
23 To 13 -- Fame -- David Bowie
24 To 17 -- Third Rate Romance -- Aces
25 To 20 -- Till The World Ends -- Three Dog Night
30 To 21 -- Get Down Tonight -- KC & Sunshine
29 To 22 -- Ballroom Blitz -- Sweet
34 To 25 -- Dream Merchant -- New Birth
31 To 26 -- Two Fine People -- Cat Stevens
37 To 27 -- There's Nothing Stronger -- Paul Anka

WIRL -- PEORIA
I'm Sorry -- John Denver -- RCA
Solitaire -- Carpenters -- A&M
Department Of Youth -- Alice Cooper -- Atlantic
19 To 6 -- How Sweet It Is -- James Taylor
22 To 8 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
17 To 9 -- Two Fine People -- Cat Stevens
15 To 10 -- That's When The Music -- N. Sedaka
20 To 13 -- Could It Be Magic -- Barry Manilow
31 To 15 -- At Seventeen -- Janis Ian
23 To 18 -- Sweet Maxine -- Doobie Brothers
25 To 20 -- Daisy Jane -- America

WSGN -- BIRMINGHAM
No Way To Treat A Lady -- Helen Reddy -- Capitol
I'm Sorry -- John Denver -- RCA
That's When The Music -- N. Sedaka -- Rocket
11 To 5 -- Holdin' On To Yesterday -- Ambrosia
17 To 12 -- Black Superman -- Johnny Wakelin
20 To 13 -- Dance With Me -- Orleans
25 To 16 -- Run Joey Run -- David Geddes
23 To 17 -- There's Nothing Stronger -- Paul Anka
24 To 18 -- Get Down Tonight -- KC & Sunshine
27 To 20 -- Look At Me -- Moments

WIGB -- PHILADELPHIA
To Each His Own -- Faith, Hope & Charity -- RCA
Gone At Last -- Paul Simon & Phoebe Snow -- Col.
A Friend Of Mine -- John Dawson Reed -- Chrysalis
It Only Takes A Minute -- Tavares -- Capitol
Carolina In The Pines -- Michael Murphey -- Epic
I Only Have Eyes For You -- Art Garfunkel -- Col.
10 To 4 -- Fallin' In Love -- Hamilton, Joe Frank & Reynolds
13 To 6 -- Get Down Tonight -- KC & Sunshine
27 To 14 -- Fame -- David Bowie
21 To 15 -- I'm Gonna Love You -- Frank Sinatra
30 To 21 -- Tush -- ZZ Top
Extra To 23 -- I'm Sorry -- John Denver
Extra To 26 -- Rocky -- Austin Roberts
Extra To 28 -- Ballroom Blitz -- Sweet

WRKO -- BOSTON
No Way To Treat A Lady -- Helen Reddy -- Capitol
Bad Blood -- Neil Sedaka -- Rocket
20 To 10 -- At Seventeen -- Janis Ian
16 To 7 -- Dance With Me -- Orleans

KHJ -- LOS ANGELES
Feelings -- Morris Albert -- RCA
Could It Be Magic -- Barry Manilow -- Arista
Reasons -- E,W&F -- Columbia
Bad Blood -- Neil Sedaka -- Rocket
10 To 13 -- Someone Saved My Life -- Elton John
17 To 10 -- Why Can't We Be Friends -- War
23 To 16 -- At Seventeen -- Janis Ian

WBBQ -- AUGUSTA
Games People Play -- Spinners -- Atlantic
The Proud One -- Osmonds -- MGM
I'm Sorry -- John Denver -- RCA
13 To 4 -- Holdin' On To Yesterday -- Ambrosia
16 To 9 -- Rocky -- Austin Roberts
19 To 10 -- Get Down Tonight -- KC & Sunshine
20 To 11 -- Millionaire -- Dr. Hook
25 To 14 -- Tush -- ZZ Top
23 To 16 -- That's The Way Of The World -- E, W & F
Extra To 18 -- At Seventeen -- Janis Ian

WKWK -- WHEELING
Who Loves You -- Four Seasons -- Motown
Department Of Youth -- Alice Cooper -- Atlantic
Mamacita -- Grass Roots -- Capitol
I Only Have Eyes For You -- Art Garfunkel -- Col.
No Way To Treat A Lady -- Helen Reddy -- Capitol
26 To 21 -- It Only Takes A Minute -- Tavares
28 To 23 -- Till The World Ends -- Three Dog Night
30 To 25 -- Fame -- David Bowie
32 To 26 -- Run Joey Run -- David Geddes
33 To 28 -- Love Being Your Fool -- T. Wammack
36 To 29 -- Tush -- ZZ Top

PHILLY GOES FOR MIRABAI — With her debut album just out on Atlantic Records, Mirabai played 6 sold-out performances over 3 nights on a bill with Tim Moore at Philadelphia's Main Point Club. Shown backstage at the club are (l to r): dj Jenny Berger of WMMR-FM, Mirabai, and Main Point owner Bill Scarborough.

TINA WAVES OVER GEORGIA — Shown at a party thrown for United Artists' Ike & Tina Turner after their record-breaking appearance at Six Flags Over Georgia are (from left) UA promotion's John Parker, Scott Shannon, program director, WQXI-Atlanta, and Tina Turner. Fans packed the Six Flags Star Spangled Concert Pavillion for the WQXI sponsored concert, reportedly topping all previous attendance records at the 276-acre family amusement park in Atlanta. Tina's new UA album, "Acid Queen," is being readied for release.

COMING ROSALIE'S WAY — ABC Records artists Three Dog Night recently detoured from their perfomance itinerary long enough to pay a call on Rosalie Trombley of CKLW, Detroit and discuss their latest album, "Coming Down Your Way." Shown, from left, are Three Dog Night's Chuck Negron, Ms. Trombley, Jack Ashton, ABC Records Detroit (kneeling), Cory Wells and Danny Hutton of Three Dog Night and Sammy Alfano, ABC's national singles promotion chief.

Daltrey Touring On 'Rock Horse'

LOS ANGELES — Roger Daltrey has begun a two-week American tour in support of his new MCA album, "Ride A Rock Horse" and to talk about his performance in the title role in the Ken Russell film, "Tommy." The tour will encompass Los Angeles, Dallas, Atlanta, Chicago, Philadelphia, Boston, and New York.

Daltrey has been lead singer with The Who since the group was formed ten years ago. His first solo album, "Daltrey," was released in 1973 on the Track record label, distributed in the United States and Canada by MCA Records, Inc. Goldhawke Productions, Ltd., which has exclusive rights to all Roger Daltrey's material as a solo recording artist, recently signed a long term agreement with MCA Records, Inc. for the United States and Canada. "Ride A Rock Horse" is the first album to be released under this agreement.

In addition to working with The Who and pursuing a career as a solo recording artist, Roger Daltrey recently embarked on a career as an actor, making his film bow in Ken Russell's "Tommy." He has just completed his second film, appearing in the starring role in Russell's "Lisztomania."

Famous Handle Blacker Music

NEW YORK — Famous Music will handle Ira Blacker's publishing interests which includes Jane, Brain/Metronome Records, Missus Beasley (Motown), Atlantis (Polydor), Tea, Jean Blacker, and Hank Cardell.

Blacker also represents the German group Kraftwerk. Famous is the publisher for the group.

Bob Seger *fr pg. 24*

extensive use of the brasher elements of rock and boogie. The equation was tried and true; tons of guitar licks over Seger's growl-scream vocal mutation. Seger's brand of midwest hunker down was a success by virtue of its primitiveness. No frills and no self-indulgent fat for the likes of Seger.

"Katmandu" proved a highlight in Seger's motor city thrashabout as electrifying riffs combined with a most raucous stage posturing for that down in the dirt perspiratory effect. But the truest testament of rock's staying power was Seger's "Ramblin' Gamblin' Man." The song, Seger's initial claim to rock and roll fame, has effectively weathered a whole lot of years to maintain, within its contents, the very essence of the rock and roll game.

m.c.

Loretta & Conway *fr pg. 24*

speed-of-sound lapse. Imagine two of country music's most highly regarded artists having to do their show under these conditions in front of approximately 8,000 loyal fans (including myself).

Unfortunately it was all too true, as was the circus-like atmosphere peripheral to Conway and Loretta; before the show, during intermission, and after the show autograph sessions with both of the artists were held amid the carny banter of a man onstage with a mike directing people to line up in single file to buy programs ($2) and 8x10 color glossies ($1) for Conway or Loretta to sign.

The inferior sound and the crassly commercial approach to the presentation of Conway and Loretta did absolutely no justice to them as artists, and certainly no justice to the members of the artists' families who performed prior to their respective sets. It was amazing that Conway and Loretta came off as well as they did under the circumstances, which shows that the stars shine no matter how cloudy the looking glass. **s.p.**

Anka *fr pg. 24*

seeing her, moreover, *hearing* her live for the first time, it occurs to me that she could become a household word even *without* the association.

Let's have more evenings like that. **s.f.**

Charlie Daniels Band Turns 'Fire' To Gold

NEW YORK — "Fire On The Mountain," by The Charlie Daniels Band on Kama Sutra, has been certified a gold album by the RIAA, this announcement by Buddah Group president Art Kass. "Fire" represents first gold to the band. Daniels joined the label three years ago and has since become one of its major acts. Kama Sutra reports that the group has been selling "Fire" albums at a rate of 5,000 copies a day for the last few weeks.

The next Charlie Daniels Band album, "Nightrider," is due for an Aug. 20 release.

Robin Trower *fr pg. 24*

Peter Frampton, whose recordings for A&M are considered by most music critics to be his most personal and inspired since his departure from Humble Pie several years ago, has a particular advantage when playing before a bay area crowd. They love him, and his set certainly was no disappointment. During the artist's new single "Show Me The Way," the crowd was on its feet (as it was for most of the set). Peter is a guitarist of excellence, and his set reflected that skill.

The most enthusiasm of all, it must be said in all fairness, was in evidence for virtuoso Chrysalis Records' artist Robin Trower, who performed a flawless, ethereal set of Hendrix-influenced work from his three lps. Robin's work has been well reviewed and chronicled in **Cash Box** from his tour of the U.S. earlier this year, but it needs to be re-emphasized here that his technique and compositional abilities rank in the highest category of rock music today. All in all, the day on the green was an extraordinary salute to the British invasion of rock artists who have gained widespread American acceptance. Hats off to Bill Graham and his crew, and the artists who made the day so enjoyable.

p.a.

Gil-Scott Heron *fr pg. 24*

complements Gil's sound. Some of the other selections done by Gil and the Midnight Band were "Superman," "Red, Black And Green," "Gorilla," and a new tune written by Bilal Sunni-Ali entitled "A Song For Essex." At the end of the set, Gil was left on stage by himself where h3 did a monologue of social commentary on the letter C and da da ditta da da da dash or in the language of the ghetto, "Damned if I know.

Polydor recording Roy Ayers opened to Gil and really put on a rousing set featuring material of his latest lp Roy Ayers Ubiquity, "A Tear To A Smile." Roy's music is a combination of Afro rhythms, hard rock and jazz which creates a panorama of visual sound. Roy is ably backed by his five piece group which features the very crafty guitar work of Clarence Brown. The hottest number Roy did in his set was a tune off the new lp entitled "Ebony Blaze," in which Roy really worked out on his vibes. Another fine selection was a very get down and funky tune entitled "No Question."

j.l.

r&b ingredients

Hey, what's happening? Well, I guess all the rumors flying around the music business of late regarding **Stevie Wonder** and **Motown** have been squelched. Stevie has signed a whopping $13 million contract over the next seven years. The deal is unprecedented in the music business, and makes the **Elton John** and **Paul McCartney** deals look like peanuts. Congratulations to Stevie and Motown for even greater success in the future.

Some people have **"bad luck"** but for **David Gest & Associates** it was all mazel when **Harold Melvin and the Bluenotes, Sharon Paige** and **Melvin's Million Dollar Management** firm inked an exclusive contract for worldwide press representation . . . **Motown Records** and **CTI** are celebrating a birthday this week. It's their first, and **Tommy Noonan** over at Motown called in to say that in the first year of the relationship over 2 million units had been moved . . . **Natalie Cole** will be making her east coast debut this week when she performs songs from her first **Capitol** lp release, "Inseparable," at **Buddy's Place** in New York.

Mary Wilson threw a birthday party for her husband **Pedro Ferrar** at **My Place** last week which was dyn-o-mite. Everybody had a ball bumpin'. On hand to help Pedro celebrate were **Cindy Birdsong** and **Scherrie Payne** of the **Supremes, Eddie Kendricks, Diahann Carroll, Leslie Uggams, Geoffrey Holder** and his family. They looked very cute, with the entire family dressed in white from head to toe. Also present were: **Jim Brown, Gail Fisher, Dionne Warwicke** and her husband **Bill Elliott, Robert Gordy, Hal Davis, Peter Lawford** and the **Temptations** . . . **Bob Brock** of the **Edward Windsor Wright Agency** rushed over last week and showed yours truly the latest handshake. It's called "five on the black side," and it's a dilly.

Heard from a reliable source that **Lonnie Jordan** of **War** was bitten by a horse after a carriage ride in New York. The funny thing was that Lonnie had just given the horse a "Why Can't We Be Friends" lp before the incident . . . The previously mentioned **Jamaican Music Festival** is now firmed up. It will be called the **"Dream Concert,"** and will be held in the 35,000-seat outdoor **National Stadium** in Kingston, Jamaica Oct. 4. Artists set to appear are **Stevie Wonder, Bob Marley and the Wailers,** and **Harold Melvin & the Bluenotes,** with more to be added soon to the bill.

Kenny Gamble is now in the studios recording an lp with his wife, **Dede Gamble,** aka **Dee Dee Sharp,** the "Mashed Potato" girl. As yet, no release date has been set. **KGAB-FM,** Los Angeles, will debut its new **Jazz Disco Show** this coming Wednesday. The show airs from 10 p.m. to 2 a.m. every Wednesday evening, and will feature the latest progressive jazz for the perennial night owls.

JESS' INGREDIENT PICKS or LEVITT LOVES IT: Get on board with these: "Money," **Gladys Knight & the Pips (Buddah);** "Jaws," **Atlantic Ocean (Atco);** "Surrender," **Barrett Strong (Capitol);** "No Questions," **Roy Ayers (Polydor);** "Love Me, Baby," **Viola Edwards (Renfro);** "I Ain't Lyin'," **George McCrae (TK);** "Party Music," **The Rhinestones (20th);** and "Get Off Your Seats And Jam," **South Side Coalition (Brown Dog).**

New lps that seem headed in the right direction are: "Honey," **The Ohio Players (Mercury);** "Heaven Right Here On Earth," **Natural Four (Curtom);** "Saturday Night Special," **Norman Connors (Buddah).**

Happened to leave out one of my favorite artists in my **Ebony Awards** story. **Billy Paul** received an award for best male jazz singer in the Ebony Poll. Hooray for Billy! . . . **Minnie Riperton** will not be appearing with the **O'Jays** when they come to California, as previously reported.

Spent a very enjoyable afternoon in the office last Fri. when **Roy Ayers** came by to chat. Roy is a very beautiful and talented guy, and we spent a couple of hours exchanging thoughts about his music, life, astrology, nutrition, pollution, etc., etc. Roy feels "A Tear To A Smile" is his best effort to date because he produced the lp. He was in town last week to open for the **Gil Scott-Heron** show at the **Roxy,** and his act was very hot. I never saw anybody work over a set of vibes the way Roy did that evening. He will be back in L.A. in a week or so, doing a gig at **Concerts At The Grove** with **Mandrill.**

Leslie Uggams was recently signed to Motown Records. Her new album, produced by **Don Davis,** will be entitled simply, "Leslie Uggams," and will be released shortly . . . **Yamashiro,** the striking Japanese restaurant on a Hollywood hilltop, was really rockin' last week when **TK Productions** threw a beautiful luncheon in the tranquil gardens for **George** and **Gwen McCrae.** Both artists received awards, with Gwen taking home a gold "Rockin' Chair" as a tribute to her enormously successful single. They make a very cute couple, with both of them in town taping a **Midnight Special,** and then whisking out of town for numerous dates all over the country . . . that's soul.

jess levitt

SHOWTIME AT CASH BOX — The KGs and Jess Levitt celebrate together. Pictured (l to r standing): Dennis White (tenor), Kevin "Ice" Lassiter (keyboards), Peter Duarte (alto sax), Jess Levitt, **CashBox,** Michael Cheek (bass), Ray Wright (trumpet), Kevin Bell (guitar), seated: Callie Cheek (trumpet), Wilson Beckett (percussion).

Al Green Day In Memphis

MEMPHIS — Al Green was honored July 26 by the city of Memphis for his many humanitarian as well as musical achievements.

In addition to a full day's activities, a luncheon was held in the Veranda Room of the Hilton Inn. At the luncheon Al was cited for his activities in doing free concerts to help in prison reform and in raising money for the mentally retarded and sickle cell anemia foundations. Recently Al made a generous contribution to the St. Jude's Hospital in Memphis.

Among the many celebrities who attended the luncheon were Willie Mitchell, Al's producer, Chaka Khan and Rufus, Carla Thomas, Ann Peebles, Denise La Salle, Rufus Thomas, Senator Ford, Congressman Ford and Phyllis Diller.

Miss Diller presented Al with a gold and platinum album for his "Explores Your Mind" lp. Willie Mitchell then presented Al with a platinum for his "I'm Still In Love With You" lp and a gold single for "Sha-la-la."

AL GREEN ALL THE WAY — The city of Memphis honored Al Green July 26 with his own day. A luncheon was held honoring Al for his humanitarian activities plus Al received platinum records for "Al Green Explores Your Mind" and "I'm Still In Love With You" lps. He also received a gold single for "Sha-la-la."

The bottom picture shows Al receiving one of his platinum records from his producer, Willie Mitchell and Phyllis Diller. The top picture collage shows Rufus Thomas and Ann Peebles greeting Al, and on the far right, Al and Carla Thomas are shown cutting up the rug together.

Lofaro & Levine To Produce Jazz Films

HOLLYWOOD — Ray Lofaro, president of Raymond Lofaro, Inc. and Stewart Levine, president of Outside Productions, Inc. will jointly produce two major feature films.

"Road Rat" is the story of a young jazz musician growing up during the forties who leaves home for life on the road with a traveling dance band and is subsequently initiated into a nightlife of women, drugs, and music by an older veteran musician. Albert Goldman will be doing the screenplay and novel. Goldman is the former "Life" magazine music critic who authored "Freaks," a collection of his commentaries on the pop music scene, and the smash best seller "Ladies and Gentlemen, Mr. Lenny Bruce" which was the basis for the Lenny Bruce movie.

Lofaro and Levine have also acquired the rights to a book by Ross Russell entitled "Bird Lives." The book is the biography of Charlie Parker, the legendary saxophonist. The movie will be entitled "The Rise and Fall of Charlie Parker."

SHOW BIZ ROYALTY — The third annual Ebony Music Awards were for the first time taped on the Merv Griffin Show. Shown above celebrating the event and evening are Nancy Wilson, Merv, Aretha Franklin, winner of the best female r&b vocalist and Stevie Wonder who nabbed five awards during the evening.

TOP 50 R&B ALBUMS

1	**THE HEAT IS ON** The Isley Brothers (T-Neck PZ 33536)	8/9	1
2	**CHOCOLATE CHIP** Isaac Hayes (H.B.S. ABCD 874) (Dist: ABC)	2	2
3	**THAT'S THE WAY OF THE WORLD** Earth, Wind & Fire (Columbia PC 33280)	4	3
4	**SURVIVAL** O'Jays (Phila. Int'l. KZ 33150)	3	4
5	**WHY CAN'T WE BE FRIENDS** War (United Artists U.A. EA441-G)	5	5
6	**MR. MAGIC** Grover Washington Jr. (Kudu KU 20)	7	6
7	**STEPPIN'** The Pointer Sisters (Blue Thumb BTSD 6021)	9	7
8	**TO BE TRUE** Harold Melvin & The Bluenotes (Phila. Int'l. KA 3314) (Dist: Col.)	6	8
9	**A SONG FOR YOU** Temptations (Gordy G6-969S1)	10	9
10	**LET'S TAKE IT TO THE STAGE** Funkadelic (20th Century/ Westbound W-215)	12	10
11	**MOVING VIOLATION** Jackson Five (Motown M6-82951)	11	11
12	**GET DOWN** Joe Simon (Spring SPR 6706)	15	12
13	**AIN'T NO 'BOUT A DOUBT IT** Graham Central Station (Warner Bros. BS 2876)	18	13
14	**CUT THE CAKE** Average White Band (Atlantic SD 18140)	8	14
15	**NON-STOP** B.T. Express (Roadshow RS 41001)	26	15
16	**K.C. AND THE SUNSHINE BAND** (T.K. 603)	27	16
17	**INSIDES OUT** Bohannon (Dakar/Brunswick BK 6016)	13	17
18	**DISCO BABY** Van McCoy & The Soul City Symphony (Avco AV 69006)	16	18
19	**UNIVERSAL LOVE** M.F.S.B. (Phila. Int'l. KZ 33158)	14	19
20	**THE HIT MAN** Eddie Kendricks (Tamla T6-338S1)	17	20
21	**PICK OF THE LITTER** Spinners (Atlantic SD 18141)	35	21
22	**FIRST IMPRESSIONS** Impressions (Curtom 5003)	23	22
23	**THE CHICAGO THEME** Hubert Laws (CTI 6058)	24	23
24	**THERE'S NO PLACE LIKE AMERICA TODAY** Curtis Mayfield (Curtom CU 5001)	20	24
25	**ADVENTURES IN PARADISE** Minnie Riperton (Epic PE 33454)	19	25
26	**EXPANSIONS** Lonnie Liston Smith (Flying Dutchman BDL 1-0934)	8/9	22
27	**HONEY** Ohio Players (Mercury SRM 1-1038)	—	27
28	**COME GET TO THIS** Nancy Wilson (Capitol ST 11386)	31	28
29	**WHAT A DIFF'RENCE A DAY MAKES** Esther Phillips w/Beck (Kudu KU 23S1)	36	29
30	**BLIND BABY** New Birth (Buddah BDS 5636)	21	30
31	**IN THE CITY** Tavares (Capitol ST 11396)	34	31
32	**SOULFUL EXPERIENCE** Rance Allen Group (Truth TRS 4207)	29	32
33	**RENAISSANCE** Ray Charles (Crossover CR 9005)	28	33
34	**A QUIET STORM** Smokey Robinson (Tamla T6-33781)	25	34
35	**SPIRIT OF THE BOOGIE** Kool & The Gang (DeLite DEP 2016)	—	35
36	**LOOK AT ME** Moments (Stang 1026)	32	36
37	**I FEEL A SONG IN MY HEART** Gladys Knight & The Pips (Buddah BDS 5612)	40	37
38	**THE BOY'S DOIN' IT** Hugh Masekela (Casablanca NBLP 7017)	41	38
39	**CAUGHT IN THE ACT** Commodores (Motown M6-820S1)	30	39
40	**ODE TO MY LADY** Willie Hutch (Motown M6-838S1)	42	40
41	**LIQUID LOVE** Freddie Hubbard (Col. PC 33556)	43	41
42	**STILL CAUGHT UP** Millie Jackson (Spring 6708)	44	42
43	**YUM YUM** Fatback Band (Evert EV 6904)	45	43
44	**PURE PLEASURE** The Dynamic Superiors (Motown M6-841S1)	46	44
45	**FAITH, HOPE AND CHARITY** (APL 1-1100)	—	45
46	**A TEAR TO A SMILE** Roy Ayers (Polydor PB 6046)	47	46
47	**IT'S MY PLEASURE** Billy Preston (A&M SP 4532)	49	47
48	**STEPPING INTO TOMORROW** Donald Byrd (Blue Note BRLA 3686)	37	48
49	**HEART OF THE CITY** Barrabas (Atco SD 36-118)	50	49
50	**BIRTH AND DEATH OF A GANGSTER** Fantastic Four (20th Century/ Westbound W201)	39	50

LOVE AT FIRST SIGHT — "It Only Took A Minute" for Dinah Shore and Capitol recording artists Tavares to fall in love. The group recently taped Dinah's show and performed their latest hit, "It Only Takes A Minute." The show will air nationwide Aug. 27 on CBS. Pictured (l to r) are: Tiny Tavares, Chubby Tavares, Dinah, Ralph Tavares, Pooch Tavares and Butch Tavares.

soul waves

In continuing with **Jerry Boulding** and the "Black Cue Format," another area Jerry touched upon was eliminating the negatives in radio. Jerry said, "For example, it's not good to say it's 'partly sunny' or 'partly cloudy.' In other words, in high energy radio, the cup is never half full or half empty. What the jocks have to do is present a positive image and broadcast positive vibes." Jerry added this also pertains to commercials. "Sometimes djs do not understand radio has to serve the client (advertiser) as well as the listener. DJs sometimes treat commercials as nuisances, and throw away tag lines or mumble words together. Jocks sometimes don't realize how hard sales people fight to get these ads and how important they are. People in the radio business must understand that commercials are as equally important as the music."

Another problem Jerry found through his studies was in the area of music rotation. He found that the records which should be played really depend on your market. More times than not he found stations playing too many records, usually marginal records which were unfamiliar. "This type of situation turns away listeners," Jerry said. "The way to help research records is through reading the trade papers," He noted. "Even though the trades aren't the bible, at least the programmer can get a clear picture of what records are doing in other markets. The trades also show what kinds of records are crossing over and tell the programmer ways of evaluating records. They can make sure that when they get a record, it won't turn out to be a stiff," he said.

Jerry also delved into ways black radio can market records. "One thing black radio has done to improve itself, and be viable competition with top 40 radio, is to know its marketplace better." He said there's a different audience between 10 a.m. and 3 p.m. than between 3 and 6. "Housewives who listen to the radio during the day run on a different metabolism than kids after school. Your nocturnal audience is also different. Weekends are different, in that audiences usually can listen in for longer periods of time. Also, stations have to be geared for the use of radio outdoors. On the weekends, people are usually in cars or at the beach; so there are technical aspects you have to know so you can still sound loud and clear, even though you're competing in noisy environments."

In comparing the jocks of today with those of yesteryear, Jerry said there is no comparison. "The jocks today are much better and brighter. In order to stay around, they have to be real thinkers and communicators, and have a good command of the English language. The jock today cannot split an infinitive or drop verbs. The kids today won't accept mistakes or excuses. The kids feel that he should be good, or he shouldn't be on the air. The days of rhymers and jivers are gone. Today, the jock has to know how to communicate about the music and the artist. He has to know his target audience, and zero in on them with a small-bore rifle. He can't talk *down* to them, but he must talk *to* them so they believe what he is saying."

Jerry also noted that even the news has to be programmed in this manner. "The people who listen to music also want to be informed about, let's say, what's happening to **Sly Stone,** for example. The hot stuff will be in the papers and on tv. I'm not saying that radio should exclude the heavy news, but if there is anything happening, the listeners should know about it."

"For years," Jerry added, "black people were sometimes embarrassed by their own stations, but now the situation is reversing. Black stations are now becoming good predictable sources of quality entertainment."

Regarding automated radio, Jerry does see a trend in that direction. "It's going to happen. It solves problems because it cuts costs. You can make money and still have complete control. I think that now it is in an interim period; you can't use it during the day because of the number of events that usually happen. Also, there is a spontaneity that is missing. But once these kinks are worked out, I see it working out quite well. I believe it will be used more in FM than in AM."

Jerry also noted that "Crossover product still is a sticky question because there are different schools of thought on what black radio should do and not do. However, integration has caused many black kids to look into other kinds of music. Black kids are now going to rock shows, which also changes their record-buying habits. In terms of radio, the trick is learning to program this music, so that it blends in with the other kinds of music. If a black station can get into this, it can hold not only its black listeners but probably will pick up a great many white listeners."

"There has been much talk the last few years about the 360 degrees of music, but I really don't see 360 degrees as a good format. When you get into that approach, I feel you fragment your audience too much. Nobody is happy. The audience listening to **Gil Scott-Heron** doesn't really want him followed by a **Jackson Five** record, or vice-versa. The 360-degree format could work, but only if you were the one black station in your market. If you are in a multi-station town, though, you really have to target in on your audience to get the maximum.

"Radio has really changed since I started in the business, but one thing I found through my studies is that black radio is improving every week. The people going into the field today are brighter, more knowledgable and doing more research in black music. And, finally, the reason for the rise in black radio's popularity today is that it's just plain good radio."

jess levitt

THOSE HANDSOME DEVILS — Disneyland was indeed the magical setting for the Blue Magic and Major Harris party and opening. Before the show Atlantic Records threw a pre-concert dinner at Club 33 in the New Orleans Square. Shown above on the far left enjoying themselves at the party before the show are Vernon and Wendall Sawyer, Blue Magic; Jess Levitt, **Cash Box;** Richard Pratt, Blue Magic; Bob Greenberg, Atlantic west coast general manager; Ted Mills and Keith Beaton of Blue Magic. On the right Jay Butler, Atlantic's west coast director of r&b promotion and Bob Greenberg greet Major Harris.

CASH BOX TOP 100 R&B

1	**GET DOWN TONIGHT** KC & The Sunshine Band (T.K. 1009)	8/9 1
2	**FIGHT THE POWER PART I** The Isley Brothers (T-Neck/CBS ZS 8-2256)	3
3	**DREAM MERCHANT** New Birth (Buddah BDA 470)	4
4	**FOREVER CAME TODAY** The Jackson 5 (Motown M 1356F)	5
5	**THAT'S THE WAY OF THE WORLD** Earth, Wind & Fire (Columbia 3-10172)	7
6	**HOPE THAT WE CAN BE TOGETHER SOON** Sharon Page/Harold Melvin & The Bluenotes (Phila. Int'l. ZS 8-3569)	2
7	**YOUR LOVE** Graham Central Station (Warner Bros. WBS 8105)	11
8	**DREAMING A DREAM** Crown Heights Affair (DeLite 1570)	10
9	**MAKE ME FEEL LIKE A WOMAN** Jackie Moore (Kayvette 5122)	13
10	**7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)** Gary Toms Empire (PIP 6504)	8
11	**OH ME, OH MY (DREAMS IN MY ARMS)** Al Green (Hi 5N-2288)	14
12	**THREE STEPS FROM TRUE LOVE** Reflection (Capitol 4078)	12
13	**DO IT ANY WAY YOU WANNA** People's Choice (TSOP ZS 8-4769)	23
14	**ACTIONS SPEAK LOUDER THAN WORDS** Chocolate Milk (RCA PB 10290)	15
15	**GLASS HOUSE** The Temptations (Gordy G 7144F)	18
16	**THE PHONE'S BEEN JUMPIN' ALL DAY** Jeannie Reynolds (Casablanca MB 8340)	19
17	**HOW LONG (BETCHA GOTTA CHICK ON THE SIDE)** Pointer Sisters (ABC/Blue Thumb 265)	32
18	**SEXY** MFSB (Phila. Int'l. ZS 8-3567)	6
19	**FREE MAN** South Shore Commission (Wand 11287)	9
20	**LET ME MAKE LOVE TO YOU** The O'Jays (Phila. Int'l. ZS 8-3573)	29
21	**GET THE CREAM OFF THE TOP** Eddie Kendricks (Tamla T 54260)	25
22	**FOOT STOMPING MUSIC** Bohannon (Dakar 4544)	22
23	**HUSTLE** James Brown (Polydor PD 14281)	24
24	**CAN'T GIVE YOU ANYTHING (BUT MY LOVE)** The Stylistics (Avco AV 4656)	27
25	**IT ONLY TAKES A MINUTE** Tavares (Capitol P 4111)	38
26	**POTENTIAL** Jimmy Castor Bunch (Atlantic 3270)	28
27	**GAMES PEOPLE PLAY** Spinners (Atlantic 3284)	39
28	**I DON'T WANT TO BE A LONE RANGER** Johnny "Guitar" Watson (Fantasy F739)	30
29	**THIS WILL BE** Natalie Cole (Capitol 4109)	53
30	**SWEARIN' TO GOD** Frankie Valli (Private Stock 021)	31
31	**SOONER OR LATER** Impressions (Curtom CMS 0103)	16
32	**CHASING RAINBOWS** Blue Magic (Atco 7031)	41
33	**THE HUSTLE** Van McCoy (Avco 4653)	17
34	**SNEAKIN' UP BEHIND YOU** Brecker Brothers (Arista AS 0122)	8/9 21
35	**I COULD DANCE ALL NIGHT** Archie Bell & The Drells (Phila. Int'l. ZS 8-4767)	36
36	**FLYING HIGH** Blackbirds (Fantasy 747)	43
37	**DO IT IN THE NAME OF LOVE** Ben E. King (Atlantic 3274)	20
38	**WHAT A DIFF'RENCE A DAY MAKES** Esther Phillips (Kudu 925) (Dist: Motown)	50
39	**JUST A LITTLE BIT OF YOU** Michael Jackson (Motown 1349F)	26
40	**GIVE IT WHAT YOU GOT** B.T. Express (Roadshow/Scepter RD-J-7003)	85
41	**COME AN' GET YOURSELF SOME** Leon Haywood (20th Century 2191)	33
42	**OOOLA-LA** Betty Wright (Alston 3715)	58
43	**LOVE IS MISSING FROM OUR LIVES** Delis & Dramatics (Cadet 5710)	48
44	**CHOCOLATE CHIP** Isaac Hayes & Hot Buttered Soul (ABC 12118)	62
45	**LIVING FOR THE CITY** Ray Charles (Crossover 981)	87
46	**BRAZIL** Ritchie Family (20th Century TC 2218)	73
47	**ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER)** Fantastic Four (Westbound WT 5009) (Dist: 20th Century)	57
48	**GIMME SOME (PART I)** Jimmy Bohorn (Alston 3714)	72
49	**GOOD OLD DAYS** The Main Ingredient (RCA 10334)	54
50	**HUSTLE WIT' EVERY MUSCLE** Kay Gees (Gang GR 1325)	51
51	**YOU'RE EVERYTHING I NEED** Major Lance (Osiris 001)	52
52	**YOLANDA** Bobby Bland (ABC 12105)	56
53	**MUSIC IN MY BONES** Joe Simon (Spring SPR 159)	82
54	**UNDER YOUR POWERFUL LOVE** Joe Tex (Dial D 1154) (Dist: Mercury)	59
55	**SLIPPERY WHEN WET** Commodores (Motown 1338F)	34
56	**KEEP YOUR EYE ON THE SPARROW** Merry Clayton (Ode 66110-S)	64
57	**DYNOMITE** Bazuka (A&M 1666)	35
58	**A WOMAN NEEDS TO BE LOVED** Tyrone Davis (Dakar 4545)	60
59	**LET ME LAY MY FUNK ON YOU** Poison (Roulette R 7174)	83
60	**CHOCOLATE CITY** Parliaments (Casablanca 831)	37
61	**18 WITH A BULLET** Pete Wingfield (Island 026)	80
62	**INSIDE MY LOVE** Minnie Riperton (Epic 8-50128)	67
63	**SO IN LOVE** Curtis Mayfield (Curtom CMS 0105)	75
64	**JUST YOU AND ME** Tamiko Jones (Arista AS 0134)	65
65	**IT'S ALL OVER NOW** Bobby Womack (United Artists XW674Y)	68
66	**LOOK AT ME** Moments (Stang 5060)	40
67	**GOOD LOVIN' IS JUST A DIME AWAY** The Originals (Motown M 1355F)	69
68	**ROCKIN' CHAIR** Gwen McCrae (Cat 1996)	8/9 42
69	**MONEY** Gladys Knight & The Pips (Buddah BDA 487)	—
70	**THE ENTERTAINER** J.R. Bailey (Midland Int'l. MB 10305)	71
71	**TRY ME TONIGHT** Johnny Taylor (Stax STN 0241)	76
72	**LOVE POWER** Willie Hutch (Motown M 1360F-A)	—
73	**WE GOT EACH OTHER** Barbara Mason & The Futures (Buddah BDA 481)	86
74	**SATISFY MY WOMAN** Calvin Arnold (IX Chains NCS 7009) (Dist: Mainstream)	77
75	**TO EACH HIS OWN** Faith, Hope & Charity (RCA PB 10343)	84
76	**ONE THING ON MY MIND** Persuasions (A&M 1698)	78
77	**IF YOU WANT A LOVE AFFAIR** Jesse James (20th Century TC 2201)	79
78	**SENDING OUT AN S.O.S.** Retta Young (All Platinum 2355)	81
79	**NOBODY'S GONNA CHANGE ME** The Dynamic Superiors (Motown 1359)	—
80	**SUPER "JAWS"** Seven Seas (Glades 1728)	—
81	**HE'S MY MAN** Supremes (Motown 1358)	88
82	**DRAG IT OVER HERE** Olympic Runners (London LO 219)	91
83	**THE AGONY AND THE ECSTASY** Smokey Robinson (Tamla T-54261 F)	—
84	**FALLIN' IN LOVE** Hamilton, Joe Frank & Reynolds (Playboy P6024A)	100
85	**LOVE TAKES TEARS** Johnny Bristol (MGM M 14814)	92
86	**(I'M GOING BY) THE STARS IN YOUR EYES** Ron Banks & The Dramatics (ABC 12125)	—
87	**HARMOUR LOVE** Syreeta (Motown M1353F)	93
88	**IT'S THE J.B. MONORAIL** Fred and The New J.B.'s (People 655)	94
89	**THINK BEFORE YOU STOP** Notations (Curtom CMS 0500)	95
90	**BOOGIE UP THE NATION** Soul Searchers (Polydor PB 14277)	—
91	**WHEN YOU'RE YOUNG AND IN LOVE** Choice 4 (RCA PB 10342)	—
92	**LOVE'S SO WONDERFUL** Natural Four (Curtom CMS 0104)	98
93	**YUM YUM** Fatback Band (Event EV 226)	—
94	**I'LL BE YOUR RAINBOW** Bobby Wilson (Buddah 472)	90
95	**THE WAY WE WERE/TRY TO REMEMBER** Gladys Knight & The Pips (Buddah BDA 463)	44
	WHY CAN'T WE BE FRIENDS War (United Artists 629X)	45
96	**WHEN YOU'RE YOUNG AND IN LOVE** Ralph Carter (Mercury 73695)	—
97	**(CALL ME YOUR) ANYTHING MAN** Bobby Moore (Scepter 12405)	—
98	**HYPERTENSION** Calendars (Buddah BDA 488)	—
99	**HOUSE OF STRANGERS** Jim Gilstrap (Chelsea 2013)	—
100	**I CREATED A MONSTER** Z.Z. Hill (UA XW 631-X)	—

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Actions Speak Louder (Marsaint — BMI) 14
Alvin Stone (Bridgeport — BMI) 47
Anything Man (High Sierra/Velveteen — ASCAP) 97
A Woman Needs (Jalynne/BRC — BMI) 58
Brazil (Peer Int'l. Corp. — BMI) 46
Can't Give You (Avco Embassy — ASCAP) 24
Boogie Up The Nation (Vibrate —BMI) 90
Chasing Rainbows (Wilmot/Mystic Dragon — BMI) 32
Chocolate Chip (Incense Prod. — BMI) 44
Chocolate City (Malibiz/Ricks Music — BMI) 60
Come And Get (Caesar's — ASCAP) 41
Drag It (Burlington/Uncle DVORIS — ASCAP) ... 82
Do It Any Way You (Mighty Three — BMI) 13
Do It In The (Penumbra — BMI) 37
Dreaming A (Delightful — BMI) 8
Dream Merchant (Saturday — BMI) 3
Dynomite (Tonob — BMI) 57
18 With a Bullet (Ackees Music — ASCAP) 61
Entertainer (Multimood — BMI) 70
Fallin' In Love (J.C. — BMI) 84
Fight The Power (Bovina Music — ASCAP) 2
Flying High (Blackbird — BMI) 36
Foot Stomping (Hog/Bohannon — ASCAP) 22
Forever Came Today (Stone Agate — BMI) 4
Free Man (Mighty Three — BMI) 19
Games People Play (Mighty Three — BMI) 27
Get Down Tonight (Sherlyn Pub. — BMI) 1
Get The Cream (Stone Diamond/ Gold Forever — BMI) 21
Gimme Some (Sherlyn — BMI) 48
Give It What (Triple O Song/Jeff/Mai — BMI) 40
Glass House (Jobete — ASCAP/ Stone Diamond — BMI) 15
Good Lovin' Is (Dozier — BMI) 67
Good Ol' Days (Jasmine Music — ASCAP) 49
He's My Man (Jobete — ASCAP) 81
Harmour Love (Jobete/Black Bull — ASCAP) 87
Hope That We (Mighty Three — BMI) 6
House of Strangers (Apple Cider Music — ASCAP/Little Max Music — BMI) 99
How Long (Polo Grounds — BMI/ Ebbets Fields — ASCAP) 17
Hustle (Dynatone/Belinda/Unichappell) 23
Hustle Wit Every (Delightful/Gang — BMI) 50
Hypertension (Kama Sutra/Wanderik — BMI) 98
I Could Dance (Mighty Three/Golden Fleece — BMI) 35
I Created A Monster (Dozier — BMI) 100
I Don't Want To (Jowat Music — BMI) 28
If You Want A (Hi Ward — ASCAP/ Patricio — BMI) 77
I'll Be Your (Kama Sutra/Mafundi — BMI) 94
Inside My (Dickie Bird—BMI/Jobete—ASCAP) .. 62
It Only Takes (ABC/Dunhill/One Of A Kind — BMI) 25
It's All Over Now (B. Womack/S. Womack/ Kags Corp. — BMI) 65
It's The J.B. (Ayatone/Belinda/ Unichappell — BMI) 88
Just A Little (Gold Forever/Stone Diamond — BMI) 39
Just You & Me 64
Keep Your Eye (Duchess — BMI/ Leeds — ASCAP) 56
Let Me Lay (Big 7/Hot Gold — BMI) 59
Let Me Make (Mighty 3/Golden Fleece — BMI) .. 20
Look At Me (Gambi — BMI) 66
Love Power (Getra — BMI) 72
Living For (Jobete/Black Bull — ASCAP) 45
Love Is Missing (Groovesville — BMI) 43
Love So (Silent Giant/AOPA — ASCAP) 92
Love Takes Tears (Buska — ASCAP) 85
Make Me Feel (Sherlyn — BMI) 9
Money (Sky Forest — BMI) 69
Music In My (Gaucho/Belinda — BMI) 53
Nobody's Gonna (Nick Oval — ASCAP) 79
Oh Me, Oh My (Jec/Al Green — BMI) 11
Ooola-La (Sherlyn — BMI) 42
One Thing On My Mind (Big Cigar Co./ Common Good/Pocket Full of Tunes/ Touch of Gold — BMI) 76
Phones Been Jumpin' (Groovesville — BMI) 16
Potential (Jimpire — BMI) 26
Rockin' Chair (Sherlyn — BMI) 68
Satisfy My Woman (Pass Due/Brent — BMI) 74
Sending Out An S.O.S. (Gambi — BMI) 78
Seven-Six-Five (Cookaway — ASCAP) 10
Sexy (Mighty Three — BMI) 18
Slippery When Wet (Jobete — ASCAP) 55
Sneakin' Up Behind (Carmine Street — BMI) 34
So In Love (Mayfield — BMI) 63
Sooner Or Later (Cherritown — BMI) 31
Super "Jaws" (Sherlyn — BMI) 80
Swearin' To God (Hearts Delight/Caseyem/ Desidera — BMI) 30
That's The (Colgems/Chappell — ASCAP) 5
The Agony & The Ecstasy (Bertram — ASCAP) ... 83
The Hustle (Van McCoy/Warner Tamerlane — BMI) 33
The Stars In Your Eyes (Groovesville — BMI) 86
The Way We (Colgems/Chappell — ASCAP) 95
Think Before You Stop (Sifo/Gemigo — BMI) 89
This Will Be (Jay/Chappell — ASCAP) 29
Three Steps From (A Dish A Tunes — BMI) 12
To Each His Own (Van McCoy/Warner/ Tamerlane — BMI) 75
Try Me Tonight (Groovesville — BMI) 71
Under Your Powerful (Tree — BMI) 54
We Got Each (Blockbuster/Writers — BMI) 73
What A Difference (E.B. Marks — BMI/ Stanley Adams — ASCAP) 38
When You're Young (Wren Music — BMI) 96
When You're Young And In Love (Wren Music — BMI) 91
Yolanda (ABC/Dunhill/Speed — BMI) 52
You're Everything I Need (E. Memphis/ Too Knight — BMI) 51
Your Love (Foe Music — BMI) 7
Yum Yum (Clita Music — BMI) 93

CHET WASTES NO TIME — Anita Kerr didn't even make it to RCA's door before she was stopped by Chet Atkins, who wielded an exclusive RCA recording contract and assisted Anita in pressing her suitcase into service as a desk.

Hargrove Scores Writing Success

NASHVILLE — Linda Hargrove, exclusive writer for Pete Drake's Window Music, has had a dream come true during the past few months of her songwriting career in Nashville. "Just Get Up And Close The Door," recorded by Johnny Rodriguez on Mercury Records, hit the #1 spot on country charts recently, giving Linda her first of what is hoped to be many #1 hits.

Linda's composition "I've Never Loved Anyone More," co-written by Michael Nesbitt and recorded by Lynn Anderson, on Columbia Records, is also climbing the country charts. Additionally, Olivia Newton-John has recorded a version of one of Linda's personal favorites, "Let It Shine" on MCA Records, which will be released soon.

Linda has also written the Kendells "Love Do Or Die," and "Memories To Spare," both sung by David Rogers, and both released by United Artists. Some other notables who have recorded Linda's material are B. J. Thomas, Billie Jo Spears and Rex Allen, Jr.

Linda, when not writing or recording, plays rhythm guitar at numerous Nashville sessions for producer Pete Drake. Hargrove, who has had two albums released on Elektra Records, will very shortly be announcing a new recording affiliation with a major record label, and her manager, Bob Schwaid, of Thruppence, Ltd. is currently coordinating a major tour with the William Morris Agency in Nashville.

THE STAFFORD STARE — Taking a short break at a recent rehearsal of his new ABC-TV series, "The Jim Stafford Show," Jim stops to socialize with Ann Gardner, national promotion director of his music publishers, Famous Music.

Atoka Festival Set For Labor Day

NASHVILLE — A 48-hour country music festival will take place near Atoka, Oklahoma over the Labor Day weekend (Aug. 30-31). Headliners Jerry Jeff Walker, Waylon Jennings, Jessi Colter, Willie Nelson, Freddy Fender, Don Williams and Larry Gatlin are expected to draw between 20,000-50,000 to the site in a meadow near Oklahoma state road 43.

A group of Dallas-based investors headed by attorney Jerry Nix had contracted the Jim Halsey Organization for booking; Terry Cline is the agent directly involved with procuring talent for the festival. "This festival has been three years in the making," said Nix.

The Atoka Chamber of Commerce has endorsed the festival; Emmy-award-winning producer Ray Clevenger has been engaged as the festival's technical director in charge of sound, staging, lighting, and on-site specifications.

The festival will include a Sunday morning gospel sing, and a 100-ft. long hickory-smoked barbecue pit will be set up for concert-goers. Camping facilities will also be provided at the site, according to the sponsors.

DYNAMIC DUO STRIKES — Gary Stewart and Waylon Jennings take a break between sets at Gary's recent two-night gig at the Palomino Club in North Hollywood. Waylon happened to be in town, dropped by the Pal, and ultimately joined Gary onstage for a few numbers both nights; club owner Tommy Thomas simultaneously smiled and cringed as the two RCA artists shook the walls.

Oak Ridge Boys Headline In Vegas

NASHVILLE — The Oak Ridge Boys are the hosts and headliners at the main showroom in Las Vegas' Landmark Hotel, through Aug. 24. This marks the first time any gospel group has headlined a Vegas showroom.

The Oaks have three times previously worked Las Vegas as a supporting act for Johnny Cash. Response to the Oak Ridge Boys' portion of the Cash show was so exceptional that they were asked to return for a headliner of their own.

The Oaks' music ranges from traditional gospel to country music to even some "soft" rock. Their concert appearances cover the same kind of range.

In the last seven years, their work has won for them 14 major awards, including 12 Dove Awards for excellence from the Gospel Music Association. They have also won two Grammy Awards for best gospel performance in 1970 for "Talk About The Good Times" and in 1974 for "The Baptism of Jesse Taylor."

The Oaks' Las Vegas engagement comes on the heels of a successful tour with Roy Clark.

Country Artist Of The Week
Ronnie Dove

Things — Like Hits — It began in 1964 when Ronnie Dove released his first nationwide hit "Say You." This was followed by twenty-two consecutive chart songs such as "Right Or Wrong," "One Kiss For Old Times Sake," "Little Bit Of Heaven," "One More Mountain To Climb" and "Mountain Of Love."

Ronnie's latest release, "Things," recorded on the Melodyland label, is proof that the same formula which produced hits in the sixties is still a chartmaker in the seventies.

The big showrooms and hit records are a long way from the sixth grade glee club in Ronnie's hometown of Herndon, Virginia. His school years were devoted to the study of music and also athletics. He joined the U.S. Coast Guard after high school and following his hitch with the service, Ronnie formed a group and began to play waterfront bars in Baltimore.

Ronnie Dove has developed into the performer's performer. He writes much of his own material. With manager Bill Sizemore behind him, Ronnie retains his enthusiam for his profession. "I love to sing and have love and compassion for people — I suppose this gives me whatever I have." In recent nightclub engagement one reviewer wrote, "The red colored musical world of Ronnie Dove is as soothing as a glass of mellow wine: it tantalized you, but softens your emotions until you've become intoxicated with its enchantment."

Monument Moves

NASHVILLE — Monument Records has moved into new offices located on Nashville's music row. The new address is 719 16th Ave. South, and the new telephone number is (615) 244-6565.

THE HEADLESS GONZO — MCA's Jerry Jeff Walker lost his head at Quadrafonic Sound Studio in Nashville; ABC's Jimmy Buffett, engineer Gene Eichelberger, Jerry Jeff's producer, Mike Brovsky of Free Flow Productions, and Lost Gonzo bassist Bob Livingston make an attempt to find the missing cranium.

Statlers Included In 'Who's Who'

NASHVILLE — The Statler Brothers, country music's most awarded vocal group, have been notified of their inclusion in the 1975 Who's Who In America.

The Statlers, Harold Reid, Don Reid, Phil Balsley and Lew Dewitt, will appear individually in the 39th edition, now in compilation.

TALLEY HO — CapitolRecords has signed James Talley to the label; his first release on Capitol is entitled "W. Lee O'Daniel And The Light Crust Doughboys."

Pictured above is Frank Jones, vp and general manager country division; James Talley; his son Jason, and Bill Williams, national country sales and promotion manager.

Billie Jo Spears says **"Stay Away From The Apple Tree"** . . . Sympathy to MGM national promotion director **Dave Mack,** whose father recently died in Bradenton, Fla. The senior Mack's death was attributed to a sudden heart attack . . . **Sam Durence,** an artist and a frequent visitor, has been in Nashville recording a self-produced session at Creative Sound Studios. A single will be released shortly, possibly within two to three weeks . . . **Barbi Benton** is currently appearing at clubs, concerts and fair dates in the U.S. and Canada. She recently completed taping the syndicated comedy-variety series **"Hee-Haw"** in Nashville, where she also recorded a duet with country star **Mickey Gilley** entitled "Let's Sing A Song Together," which will be released this month. The many friends of **Roy Horton,** Peer/Southern executive and CMA board member, will be saddened to learn of the death of his brother, **Ewell Horton,** who died of a sudden heart attack at his home in Calif. . . . Continuing a considerable number of supper club engagements during recent months, **Jerry Lee Lewis** will appear at the Gold Buffet in Kansas City, Missouri, July 29-Aug. 3. Capacity of the Gold Buffet ranges from 900 to 1,000 dependent on stage size requirements . . . **The Mervyn Conn Organization** announced that **George Hamilton IV** will be undertaking the longest tour ever made by a country artist in the U.K. and Eire. This will be George's third major tour of the U.K. that will cover over 40 cities. The tour was arranged by **Mervyn Conn . . .** After Epic Records' **Tammy Wynette** standard "Stand By Your Man" held down the #1 position on the British pop charts for three consecutive weeks, selling one-half million records, her 1968 American hit, "D-I-V-O-R-C-E," is now exploding on the British charts . . . **Spanky and Our Gang** have signed a long-term contract with Epic Records. The Gang has placed the finishing touches on their first album, under the production of **Chip Young** at Youngun Studios in Murfreesboro, Tenn. . . . **Lynn Anderson** was recently cast to Columbia Pictures' and Palamor Productions' to-be-released motion picture "The Earth Is Ours Too." A full-length animated cartoon feature dealing with ecology, Lynn does the vocal spirits for "The-Last-One-Of-Me" bird, in addition to performing the title song for the feature, "The-Last-One-Of-Me." **Gunilla Hutton** has signed with the **William Morris Agency** for representation for film, television and personal appearances . . . **George Jones** recently held open house in his new **Entertainers International Supper-Club** in Nashville. The club is atop the highest bluff on the Cumberland River amid twenty acres of wooded land . . . **The Ozark Mountain Daredevils'** newest single for A&M Records, "Southern Cross," is due out soon, according to **Stan Plesser,** the group's manager. The tune is from an upcoming Daredevils' album, which will be cut in Nashville and mixed in Los Angeles. Meanwhile, the country group is preparing for a three-day tour of Great Britain, playing Aug. 21 in Liverpool, (22) in Glasgow and (23) at the Reading Festival. Their "Jackie Blue" single has hit the charts in the British Isles, and now is going strong in Japan . . . **Anne Murray** is set to complete recording her new Capitol lp early this month. It is the first for the singing star to be produced by the well-known west-coaster, **Tom Catalano** . . . The Hall of Fame Motor Inn in Nashville has completed construction of the meeting and banquet facilities. The new addition offers meeting rooms directed for groups of 20-100 and is located adjacent to the main lobby and swimming pool/patio area . . . Mississippi's folksy tale-teller **Jerry Clower** was on the University of Southern Mississippi campus June 26 to deposit his memoirs in the library archives as part of the university's oral history program. The country humorist, who has skyrocketed to national prominence with four comedy albums that have grossed $4 million, put some three hours' worth of his personal recollections on tape in an interview conducted by the USM oral history program. The transcript of this interview was presented to Clower in a ceremony in the exhibition room of the library. Clower in turn deposited the transcript with the library. He also received a personal copy of the transcript and an enlarged reproduction of the reference card for his history that will be in the card catalog in the library . . . Lt. Governor **Zell Miller** of Georgia presented **Brian Collins** the official state of Georgia silver ingot commemorating the 200th birthday of the United States recently at a performance in Cumming, Ga. Brian received three standing ovations at the show in addition to a baseball from the lt. governor which was also signed by all of the Atlanta Braves. ABC/Dot Records has released Brian's newest single release entitled "Faithless Love." . . . **Larry Trider** recently cut a session at Nashville's RCA Studio B with **Bill Rice** handling the producing chores. The result is a soon-to-be-released disk on Ranwood entitled "Another Song Away." A **Foster and Rice** tune . . . **Jim Black,** SESAC's director of gospel music, and **Bob Mackenzie,** one of gospel music's most productive record producers, have signed an affiliation agreement, making Joy Song Music Publications one of the latest gospel music firms in publishing to join the SESAC roster. The firm, headed by Mackenzie and gospel writer **Bill Gaither**, is a division of Paragon Associates, Inc. Writers signed to Joy Music Publications include **Wayne Hilliard** of "The Higher Ground" on Heartwarming; **Dale Strand; Ron Huff;** and **John Coates,** the music director of "Truth"; also on the Heartwarming label . . . **Johnny Russell** has become the most recent country music artist to open a restaurant. Actually, it's a pizza and taco place located in Hendersonville, Tenn., where Johnny lives. "Although Johnny is on the road quite a bit, he manages to get by the shop quite a lot," says shop manager **Nelson Porter.** "He also eats up quite a bit of profit when he visits," Nelson adds. Johnny says, "man, if you live in Nashville, you gotta try my pizza and tacos. The shop's number is 824-6866." He adds, "I just may go into the franchise business soon." . . . What's a **Sterling Whipple?** A gadget made of sterling silver? A new drink? Actually, it's a new artist producer **Roy Dea** has signed to RCA Records. His first single, "In Some Room Above The Street" has just been released . . . **Anita Kerr** returned to RCA Records and was re-signed to an RCA recording contract by **Chet Atkins.** Anita, who now lives in Switzerland was in Nashville in June recording an album, from which a single will be released in early Aug. The album release date is unknown at this time . . . RCA'ers **Jerry Reed, Sarah Johns** and **Dolly Parton** recently were called upon to appear in some Candid Camera television show bits. They won't reveal what they did on the show, but added, "You'll just have to watch to find out." . . . **Porter and Dolly's** latest album, "Say Forever You'll Be Mine," was a year in making . . . **Dottsy** helped broadcast a Pittsburgh Pirates/Chicago Cubs baseball game in Pittsburgh recently. Announcer **Bob Prince** of **KDKA** radio told Dottsy all about his "Babuska Power" gimmick, whereby when the Pirates need runs, he asks the ladies in the ballpark to wave their babuskas in an effort to prompt the team into action. Dottsy, who hails from Austin, Texas reports she just sent Bob Prince a Texas size babuska — a tablecloth . . . **Charlie Rich** taped a segment of the **"Midnight Special"** last week; airdate is scheduled for Aug. 22, according to the show's executive producer, **Burt Sugarman,** on NBC.

juanita jones

top country LP's

1	**BEFORE THE NEXT TEARDROP FALLS** Freddy Fender (ABC/Dot DOSD 2020)	5	
2	**EVERY TIME YOU TOUCH ME (I GET HIGH)** Charlie Rich (Epic PE 33455)	2	
3	**FEELIN'S** Loretta Lynn/Conway Twitty (MCA 2143)	3	
4	**JUST GET UP AND CLOSE THE DOOR** Johnny Rodriguez (Mercury 10132)	1	
5	**RECONSIDER ME** Narvel Felts (ABC/Dot DOSD 2025)	6	
6	**REDHEADED STRANGER** Willie Nelson (Columbia PC 33482)	7	
7	**TODAY** Elvis Presley (RCA APL 1-1039)	8	
8	**MISTY** Ray Stevens (Barnaby BR 6012)	9	
9	**DREAMING MY DREAMS** Waylon Jennings (RCA APL 1-1062)	10	
10	**KEEP MOVIN' ON** Merle Haggard (Capitol ST 11365)	4	
11	**T.G. SHEPPARD** (Melodyland ME 40151)	12	
12	**MY KIND OF COUNTRY** Cal Smith (MCA 485)	13	
13	**I WROTE A SONG ABOUT IT** Tom T. Hall (Mercury SRM 1-1033)	14	
14	**CHARLEY** Charley Pride (RCA APL 1-1038)	17	
15	**LIVE IN PICAYUNE** Jerry Clower (MCA 486)	18	
16	**YOU'RE MY BEST FRIEND** Don Williams (ABC/Dot DOSD 2021)	16	
17	**PHONE CALL FROM GOD** Jerry Jordan (MCA 473)	15	
18	**ANNIVERSARY SPECIAL, VOL. 1** Earl Scruggs Revue (Columbia PC 33416)	24	
19	**THE LAST FAREWELL & OTHER HITS** Roger Whittaker (RCA APL 1-0855)	19	
20	**STILL THINKIN' 'BOUT YOU** Billy "Crash" Craddock (ABC 875)	20	
21	**I'M JESSI COLTER** (Capitol ST 11363)	21	
22	**TANYA TUCKER** (MCA 2141)	11	
23	**MICKEY'S MOVIN' ON** Mickey Gilley (Playboy PB 405)	23	
24	**IF YOU EVER CHANGE YOUR MIND** Ray Price (Columbia KC 33560)	25	
25	**THE HIGH PRIEST OF COUNTRY MUSIC** Conway Twitty (MCA 2144)	29	
26	**SMOKEY MOUNTAIN MEMORIES** Mel Street (GRT 8004)	28	
27	**IN CONCERT** Various Artists (RCA CPL 2-1014)	22	
28	**WOLF CREEK PASS** C.W. McCall (MGM M3G 4989)	27	
29	**SUPERSONGS** Roger Miller (Col. KC 33472)	31	
30	**HAVE YOU NEVER BEEN MELLOW** Olivia Newton-John (MCA 2133)	30	
31	**WHAT TIME OF DAY** Billy Thunderkloud & The Chieftones (20th Century T471)	32	
32	**GREATEST HITS, VOL. 1** Tommy Overstreet (ABC/Dot DOSD 2027)	38	
33	**THE BEST OF THE STATLER BROTHERS** (Mercury SRM 1-1037)	40	
34	**AN EVENING WITH JOHN DENVER** John Denver (RCA CPL 2-0765)	34	
35	**GREATEST HITS** Charlie Rich (RCA APL 1-0857)	26	
36	**MAKE THE WORLD GO AWAY** Donny & Marie Osmond (MGM M3G 4996)	37	
37	**HONEY ON HIS HANDS** Jeanne Pruett (MCA 479)	39	
38	**GREATEST HITS, VOL. 1** Joe Stampley (ABC/Dot DOSD 2023)	33	
39	**THE BEST OF DOLLY PARTON** Dolly Parton (RCA APL 1-1117)	43	
40	**SONGS OF LOVE** Jim Reeves (RCA APL 1-1037)	44	
41	**BURNIN' THING** Mac Davis (Columbia PC 33551)	45	
42	**HEART LIKE A WHEEL** Linda Ronstadt (Capitol ST 11358)	42	
43	**41ST STREET LONELY HEARTS CLUB** Buck Owens (Capitol ST 11390)	36	
44	**EDDIE RABBITT** (Elektra CM 3)	—	
45	**MAGNOLIAS AND MISFITS** Jim Weatherly (Buddah 5637)	35	
46	**I'M THE LONELIEST MAN** Don Gibson (Hickory H3G 4519)	46	
47	**REUNION** B.J. Thomas (ABC DP 858)	41	
48	**DREAM COUNTRY** Danny Davis & Nashville Brass (RCA APL 1-1043)	47	
49	**YOU'RE EASY TO LOVE** Hank Snow (RCA APL 1-0908)	48	
50	**BOCEPHUS** Hank Williams Jr. (MGM M3G 4998)	49	

additions to country playlists

WXCL – PEORIA
The Letter That — Asleep At The Wheel — Capitol
If You Don't Quit — Ernest Tubb — MCA
I'm Sorry — John Denver — RCA
Big Mabel Murphy — Sue Thompson — Hickory
San Antonio Stroll — Tanya Tucker — MCA
Funny How Time — Narvel Felts — ABC
Proud To Be A Housewife — Peggy Sue — 4 Star

WIRE – INDIANAPOLIS
Thanks — Bill Anderson — MCA
What's Happened To Blue Eyes — Jessi Colter — Capitol
I'm Sorry — John Denver — RCA
Funny How Time — Narvel Felts — ABC
Falling — Lefty Frizzell — ABC
Don't Take It Away — Jody Miller — Epic
If You Ever Change — Ray Price — Columbia
One Monkey Don't — David Wilkins — MCA
San Antonio Stroll — Tanya Tucker — MCA

WMAQ – CHICAGO
Daydreams — Ronnie Milsap — RCA
I Love The Blues — Billy Crash Craddock — ABC
Bandy The Rodeo Clown — Moe Bandy — GRC

WJJD – CHICAGO
Blue Eyes — Willie Nelson — Columbia
I'll Go To My Grave — Statler Bros. — Mercury
You're Not The Woman — Gary Stewart — MCA

WITL – LANSING
What's Happened To Blue Eyes — Jessi Colter — Capitol
San Antonio Stroll — Tanya Tucker — MCA
I'm Sorry — John Denver — RCA
We're Learning How — Stoney Edwards — Capitol

WHK – CLEVELAND
Help Yourself To Me — Roy Head — Shannon
Bringing It Back — Brenda Lee — MCA
Heart To Heart — Roy Clark — ABC
Why'd The Last Time — Bill Anderson — MCA
What's Happened To Blue Eyes — Jessi Colter — Capitol
You're My Rainy Day Woman — Eddie Raven — ABC
Big River — Chip Taylor — WB
If You Ever Change Your Mind — Ray Price — Col.
Home — Loretta Lynn — MCA
Who Is Going To Love — Connie Eaton — ABC

KOKE-FM – AUSTIN
Whatever Happened — Greezy Wheels — London
Don't It Make You Want — Rusty Wier — 20th
I Got Stoned — Jim Stafford — MGM
You Tell Me Why — Beau Brummels — WB
Coupe De Ville — Free Beer — Southwind
Middle Man — John Prine — Atlantic
I'm Sorry — John Denver — RCA
Knockin' On Heaven's Door — Eric Clapton — RSO
Helpless — Dyrrell McCall — Avco
Bossier City — Larry Kingston — WB

KFDI – WICHITA
Savin' It All For You — P. Mitchell & Gary Kelly — GRT
Proud To Be A Housewife — Peggy Sue — 4 Star
Thanks — Bill Anderson — MCA
Tower Of Strength — Sue Richards — Dot
San Antonio Stroll — Tanya Tucker — MCA
Indian Giver — Billy Larkin — Bryan

KLAC – LOS ANGELES
Love Is Strange — Buck Owens & Susan Raye — Capitol
One Monkey Don't Stop — David Wilkins — MCA
Love Me Tonight — Don Williams — ABC
I'm Sorry — John Denver — RCA
Rocky — Dickie Lee — RCA
What In The World — Sonny James — Columbia
Another Woman — T.G. Sheppard — Melodyland
San Antonio Stroll — Tanya Tucker — MCA

KGBS – LOS ANGELES
Movie Magazine — Barbi Benton — Playboy
I'm A Believer — Jean Sheppard — UA
Rocky — Dickie Lee — RCA
Indian Giver — Billie Larkin — Bryan
Jacques Pierre — Fiddlin' Frenchy Bourke — 20th
Carolina In The Pines — Michael Murphey — Epic
Everything's The Same — Billy Swan — Monument
Holdin' On — Jim London — ABC
Funny How Time — Narvel Felts — ABC
Takin' What I Can — Sally June Hart — Buddah

KAMC-FM – ARLINGTON
All I Have To Do — Nitty Gritty Dirt Band — UA
Door #3 — Steve Goodman — Elektra
Cup Of Conversation — Calico
Railroad Man — Lost Gonzo Band
Cadillac — Greezy Wheels — London

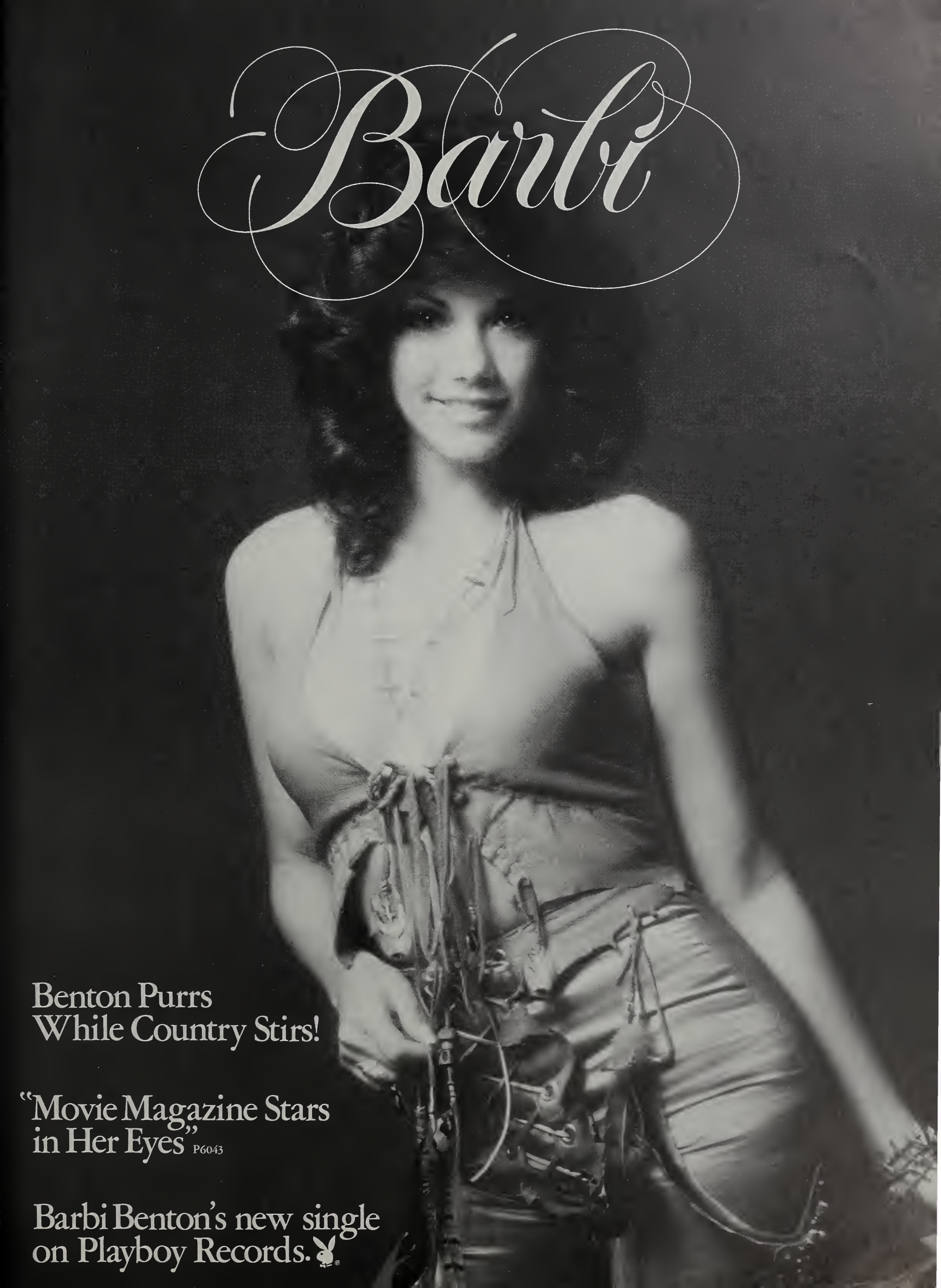
continued on pg. 42

CASH BOX TOP 100 COUNTRY

1	**THE SEEKER** Dolly Parton (RCA 10310)	8/9	2
2	**RHINESTONE COWBOY** Glen Campbell (Capitol 4095)		4
3	**EVERY TIME YOU TOUCH ME (I GET HIGH)** Charlie Rich (Epic 50103)		3
4	**FEELINGS** Loretta Lynn & Conway Twitty (MCA 40420)		6
5	**LOVE IN THE HOT AFTERNOON** Gene Watson (Capitol 4076)		5
6	**PLEASE MR. PLEASE** Olivia Newton-John (MCA 40418)		7
7	**THE FIRST TIME** Freddie Hart (Capitol 4099)		13
8	**I LOVE THE BLUES AND THE BOOGIE WOOGIE** Billy "Crash" Craddock (ABC 12104)		15
9	**I WANT TO HOLD YOU IN MY DREAMS** Stella Parton (IRDA 039)		9
10	**DEAR WOMAN** Joe Stampley (Epic 8-50114)		10
11	**HELLO LITTLE BLUEBIRD** Donna Fargo (ABC/Dot 17557)		12
12	**WOMAN IN THE BACK OF MY MIND** Mel Tillis (MGM 14804)		14
13	**WASTED DAYS AND WASTED NIGHTS** Freddy Fender (ABC/Dot DOA 17558)		1
14	**DEAL** Tom T. Hall (Mercury 23687)		8
15	**STORMS NEVER LAST** Dottsy (RCA PB 10280)		16
16	**BOUQUET OF ROSES** Mickey Gilley (Playboy 6041)		22
17	**BANDY THE RODEO CLOWN** Moe Bandy (GRC 2070)		24
18	**SPRING** Tanya Tucker (Columbia 3-10127)		18
19	**YOU'RE NOT THE WOMAN YOU USED TO BE** Gary Stewart (MCA 40414)		19
20	**I'VE NEVER LOVED ANYONE MORE** Lynn Anderson (Columbia 3-10160)		23
21	**YOU NEVER EVEN CALLED ME BY MY NAME** David Allen Coe (Columbia 3-10159)		25
22	**I'LL GO TO MY GRAVE LOVING YOU** Statler Brothers (Mercury 73687)		29
23	**IF I COULD ONLY WIN YOUR LOVE** Emmylou Harris (Reprise 1332)		31
24	**THIS HOUSE RUNS ON SUNSHINE** LaCosta (Capitol 4082)		17
25	**PUT ANOTHER LOG ON THE FIRE** Tompall (MGM 14800)		26
26	**EVEN IF I HAVE TO STEAL** Mel Street (GRT 025)		30
27	**THINGS** Ronnie Dove (Melodyland 6011)		28
28	**JUST GET UP AND CLOSE THE DOOR** Johnny Rodriguez (Mercury 23687)		11
29	**LOVE IS STRANGE** Buck Owens & Susan Raye (Capitol 4100)		37
30	**BOOGIE WOOGIE COUNTRY MAN** Jerry Lee Lewis (Mercury 73685)		38
31	**THIRD RATE ROMANCE** Amazing Rhythm Aces (ABC 12078)		32
32	**DAYDREAMS ABOUT NIGHT THINGS** Ronnie Milsap (RCA PB 10335)		41
33	**SAY FOREVER YOU'LL BE MINE** Porter Wagoner & Dolly Parton (RCA 10328)		43
34	**THE BARMAID** David Wills (Epic 8-50118)		39
35	**STAY AWAY FROM THE APPLE TREE** Billie Jo Spears (United Artists 653)	8/9	44
36	**THAT'S WHEN MY WOMAN BEGINS** Tommy Overstreet (ABC/Dot DOA 17552)		21
37	**ALIMONY** Bobby Bare (RCA PB 10318)		49
38	**THE SAME OLD STORY** Hank Williams Jr. (MGM 14813)		48
39	**BLUE EYES CRYING IN THE RAIN** Willie Nelson (Columbia 3-10176)		45
40	**LET THE LITTLE BOY DREAM** Even Steven (Elektra 45254)		42
41	**I'M TOO USED TO LOVIN' YOU** Nick Nixon (Mercury 73691)		52
42	**HOME** Loretta Lynn (MCA 40438)		59
43	**ONE MONKEY DON'T STOP NO SHOW** Little David Wilkins (MCA 40427)		60
44	**MOVIN' ON** Merle Haggard (Capitol 4085)		34
45	**I'LL BE YOUR STEPPING STONE** David Houston (Epic 8-50113)		27
46	**BACK IN THE USA** Carmol Taylor (Elektra 45255)		53
47	**HERE I AM IN DALLAS** Faron Young (Mercury 73692)		55
48	**TOUCH THE HAND** Conway Twitty (MCA 40407)		20
49	**THE FARTHEST THING FROM MY MIND** Ray Price (ABC 12095)		33
50	**SHOTGUN RIDER** Marty Robbins (MCA 40425)		54
51	**YOU BELONG TO ME** Jim Reeves (RCA PB 10299)		51
52	**MEMORIES OF US** George Jones (Epic 8-50127)		67
53	**WANTED MAN** Jerry Wallace (MGM 14809)		66
54	**I HOPE YOU'RE FEELIN' ME (LIKE I'M FEELIN' YOU)** Charley Pride (RCA JH 10344)		69
55	**DON'T DROP IT** Fargo Tanner (Avco 612)		56
56	**LIZZIE AND THE RAINMAN** Tanya Tucker (MCA 40402)		35
57	**OH HOW LOVE CHANGES** Don Gibson & Sue Thompson (Hickory 350)		61
58	**RED ROSES FOR A BLUE LADY** Eddy Arnold (MGM 14780)		58
59	**LOOK AT THEM BEANS** Johnny Cash (Columbia 3-10177)		72
60	**HE LOVES ME ALL TO PIECES** Ruby Falls (50 States FS 33)		68
61	**IT MUST HAVE BEEN THE RAIN** Jim Weatherly (Buddah 467)		70
62	**TURN OUT THE LIGHT (AND LOVE ME TONIGHT)** Don Williams (Dot DOA 17568)		64
63	**FROM THIS MOMENT ON** George Morgan (4-Star 5-1009)		63
64	**DON'T CRY JONI** Conway Twitty (MCA 40407)		—
65	**LET ME TAKE CARE OF YOU** Bobby Lewis (Ace of Hearts 00502)		65
66	**TAKE MY HAND** Jeanne Seely (MCA 40428)		75
67	**THE TELEPHONE** Jerry Reed (RCA 10325)		78
68	**IT'S ALL IN THE GAME** Jerry Jaye (Columbia 3-10170)		—
69	**YOU'RE MY RAINY DAY WOMAN** Eddy Raven (ABC 12111)		—
70	**THIS IS MY YEAR FOR MEXICO** Crystal Gayle (UA XW 680Y)	8/9	77
71	**LET'S TURN THE LIGHTS ON** Larry Gatlin (Monument ZS 8-8657)		71
72	**LESS THAN A SONG** Patti Page (Avco CAV 613)		81
73	**BRINGING IT BACK** Brenda Lee (MCA 40442)		74
74	**WHAT IN THE WORLD'S COME OVER YOU** Sonny James (Columbia 3-10184)		76
75	**A POOR MAN'S WOMAN** Jeanne Pruett (MCA 40440)		79
76	**HEART TO HEART** Roy Clark (ABC/Dot DOA 17565)		83
77	**FUNNY HOW TIME SLIPS AWAY** Narvel Felts (ABC/Dot DOA 17569)		—
78	**I'M SORRY** John Denver (RCA PB 10353)		—
79	**HIJACK** Hank Snow (RCA 10336)		80
80	**ROCKY** Dickey Lee (RCA JH 10361)		—
81	**ANOTHER WOMAN** T.G. Sheppard (Melodyland ME 6016F)		—
82	**SANCTUARY** Ronnie Prophet (RCA JH 50027)		82
83	**MOVIE MAGAZINE, STARS IN HER EYES** Barbi Benton (Playboy P6043)		91
84	**DON'T TAKE IT AWAY** Jody Miller (Epic 8-50117)		84
85	**BOOM BOOM BARROOM MAN** Nat Stuckey (RCA PB 10307)		85
86	**FALLING** Lefty Frizzell (ABC 12103)		86
87	**IF I COULD HAVE IT ANY OTHER WAY** Kenny Serrat (Melodyland 6014)		88
88	**HELP YOURSELF TO ME** Roy Head (Shannon SH 833)		93
89	**HELLO I LOVE YOU** Johnny Russell (RCA 10258)		73
90	**BECAUSE WE LOVE** Jack Blanchard & Misty Morgan (Epic 8-50122)		—
91	**RECONSIDER ME** Narvel Felts (ABC/Dot DOA 16549)		36
92	**CAROLYN AT THE BROKEN WHEEL INN** Joe Allen (Warner Bros. 8098)		92
93	**WHAT I KEEP SAYIN' IS A LIE** Debie Hawkins (Warner Bros. 8104)		96
94	**LET YOUR LOVIN' DO THE TALKIN'** Sheila Tilton (Con Brio 104)		98
95	**HOW CAN I TELL MY DREAMS (NOT TO SLEEP WITH YOU)** Mike Lunsford (Starday 129)		97
96	**I'M READY TO LOVE YOU NOW** Sarah Johns (RCA PB 10333)		99
97	**MAKE IT EASY ON YOURSELF** Tommy Jennings (Paragon 102)		100
98	**I DON'T LOVE HER ANYMORE** Johnny Paycheck (Epic 8-50111)		57
99	**BURNIN' THING** Mac Davis (Columbia 3-10148)		62
100	**(ALL I HAVE TO DO IS) DREAM** Nitty Gritty Dirt Band (UA XW 655Y)		87

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

Alimony (TRO/Holbis — BMI) 37
Another Woman (Dan Penn — BMI/Buzz Carson — ASCAP) 81
A Poor Man's Woman (Jeanne Pruett — BMI) 75
Back In The USA (Chuck Berry/Arc — BMI) 46
Bandy The Rodeo Clown (Acuff-Rose — BMI) 17
Because We Love (Birdwalk — BMI) 90
Blue Eyes Crying (Milene — ASCAP) 39
Boogie Woogie Country Man (Danor — BMI) 30
Boom Boom Barroom (Danor — BMI) 85
Bouquet Of Roses (Hill & Range — BMI) 16
Bringing It Back (Silverline Music — BMI) 73
Burnin' Thing (Screen Gems/Columbia/Song Painter/Sweet Glory — BMI) 99
Carolyn At The Broken Wheel (Jack — BMI) 92
Daydreams About (Chess — ASCAP) 32
Deal (Hallnote — BMI) 14
Dear Woman (Al Gallico/Algee — BMI) 10
Don't Cry (Twittybird Pub — BMI) 64
Don't Drop It (Rambelaro — BMI) 55
Don't Take It Away (Danor — BMI) 84
(All I Have To Do Is) Dream (Acuff-Rose/House of Bryant — BMI) 100
Even If I Have To Steal (Peer Int. — BMI) 26
Every Time (Algee — BMI/Double R — ASCAP) 3
Falling (Acuff-Rose/Hill & Range — BMI) 86
Feelings (Danor — BMI) 4
From This Moment On (Four Tay — BMI) 63
Funny How Time (Tree Pub. — BMI) 77
Heart To Heart (Short Rose Music — ASCAP) 76
Hello I Love You (Newkeys — BMI) 89
Hello Little Bluebird (Prima Donna — BMI) 11
He Loves Me (Music Craft Shop — ASCAP) 60
Help Yourself (MaRee/Porter-Jones — ASCAP) 88
Here I Am In Dallas (H. Williams Jr. — BMI) 47
Hi Jack (Hank's Music — BMI) 79
Home (King Coal Music — ASCAP) 42
How Can I Tell My (Power-Play — BMI) 95
I Don't Love Her Anymore (Tree — BMI) 98
If I Could Have It (Contention — SESAC) 87
If I Could Only Win (Acuff-Rose — BMI) 23
I Hope You're Feelin' (Don Williams — BMI/Hav-A-Tune — ASCAP) 54
I'll Be Your Stepping (Central Songs — BMI) 45
I'll Go To My (American Cowboy — BMI) 22
I Love The Blues (Chappell — ASCAP) 8
I'm Ready (Chess — ASCAP/Gem — BMI) 96
I'm Sorry (Cherry Lane — ASCAP) 78
I'm Too Used To Loving (Ben Peters — BMI) 41
It Must Have Been (Keca — ASCAP) 61
It's All In (Warner Bros. — ASCAP) 68
I've Never (Window/Screen Gems — BMI) 20
I Want To (Owlfus-Myanawanah — BMI) 9
Just Get Up And (Window — BMI) 28
Less Than A Song (Lady Jane — BMI) 72
Let Me Take Care (Golden Horn — ASCAP) 65
Let's Turn The Lights (First Generation — BMI) 71
Let The Little Boy (Debdave — BMI) 40
Let Your (Hill & Range/Acuff-Rose — BMI) 94
Lizzie And The (House of Gold — BMI) 56
Look At Them Beans (Tree — BMI) 59
Love In The Hot Afternoon (Jack — BMI) 5
Love Is Strange (Ben-Ghazi — BMI) 29
Make It Easy (Act One — BMI) 97
Memories Of Us (Tree — BMI) 52
Movie Magazine (Tree Pub. Co. — BMI) 83
Movin' On (Shade Tree/Dpieth — BMI) 44
Oh How Love Changes (Acuff-Rose — BMI) 57
One Monkey Don't (Forrest Hills — BMI) 43
Please Mr. Please (Blue Gum — ASCAP) 6
Put Another Log On (Evil Eye — BMI) 25
Reconsider Me (Shelby Singleton — BMI) 91
Red Roses For A (Mills — ASCAP) 58
Rhinestone (20th Century/Weiss — ASCAP) 2
Rocky (Strawberry Hill Music — ASCAP) 80
Sanctuary (Chappell Music — ASCAP) 82
Say Forever You'll (Owepar — BMI) 33
Shotgun Rider (Mariposa — BMI) 50
Spring (Galleon-Motola — ASCAP) 18
Stay Away (Unart/Brougham Hall — BMI) 35
Storms Never Last (Baron — BMI) 15
Take My Hand (Tree — BMI) 66
That's When (Ricci Mareno — SESAC) 36
The Barmaid (Tenn. Swamp Fox — ASCAP) 34
The Farthest Thing From (Keca — BMI) 49
The First Time (Hartline — BMI) 7
The Same Old (Hank Williams Jr. — BMI) 38
The Seeker (Owepar — BMI) 1
The Telephone (Vector — BMI) 67
Things (Hudson Bay — BMI) 27
Third Rate Romance (4th Floor — ASCAP) 31
This House Runs (Al Gallico/Algee — BMI) 24
This Is My Year For Mexico (Jack Music — BMI) 70
Touch The Hand (Twitty Bird — BMI) 48
Turn Out The Lights (Hall-Clement Pub. — BMI) 62
Wanted Man (Four Tay/Locomotive — BMI) 53
Wasted Days (Travis — BMI) 13
What I Keep Sayin' (Al Gallico — BMI) 93
What In The World's (Starfire Music — ASCAP) 74
Woman In The Back Of (Sawgrass — BMI) 12
You Belong To Me (Ridgeway — BMI) 51
You Never Even (Kama Rippa — ASCAP) 21
You're My Rainy (Jack & Bill — ASCAP) 69
You're Not The Woman (Forrest Hills — BMI) 19


Barbi
Benton Purrs
While Country Stirs!
"Movie Magazine Stars
in Her Eyes" P6043
Barbi Benton's new single
on Playboy Records.

LP's

THE ORGAN GRINDER'S PARADE — The Magic Organ — Ranwood R-8144

The Magic Organ and the name Jerry Smith go together like bread and butter — or is it more like "you can't have one without the other"? "The Organ Grinder's Parade" is filled with music to fit the mood with tunes such as the LPs title song, followed by standards like "Love Is Blue," "Harbor Lights," "Peg O' My Heart," "Red Sails In The Sunset," "Sweet Georgia Brown," "Now Is The Hour," plus others. This one is indeed a parade of tunes set to the organ grinder's swing.

TRACES OF LIFE — Lonzo & Oscar — GRC GA 10014

With thirty-five years of traveling, sharing their musical talents with the people of the world, who are better able to record an lp of this title than Grand Ole Opry veterans, Lonzo and Oscar? Good country at its best, the cuts include the album title "Traces Of Life," "Lubbock," "I Hear Your Railroad Whistle," "Then They Can Come And Get Me," "God Is The Color Of Love," "Mississippi Fever," "Any Old Wind That Blows," and others. Produced by Bill Walker, this is the first Lonzo and Oscar lp for GRC.

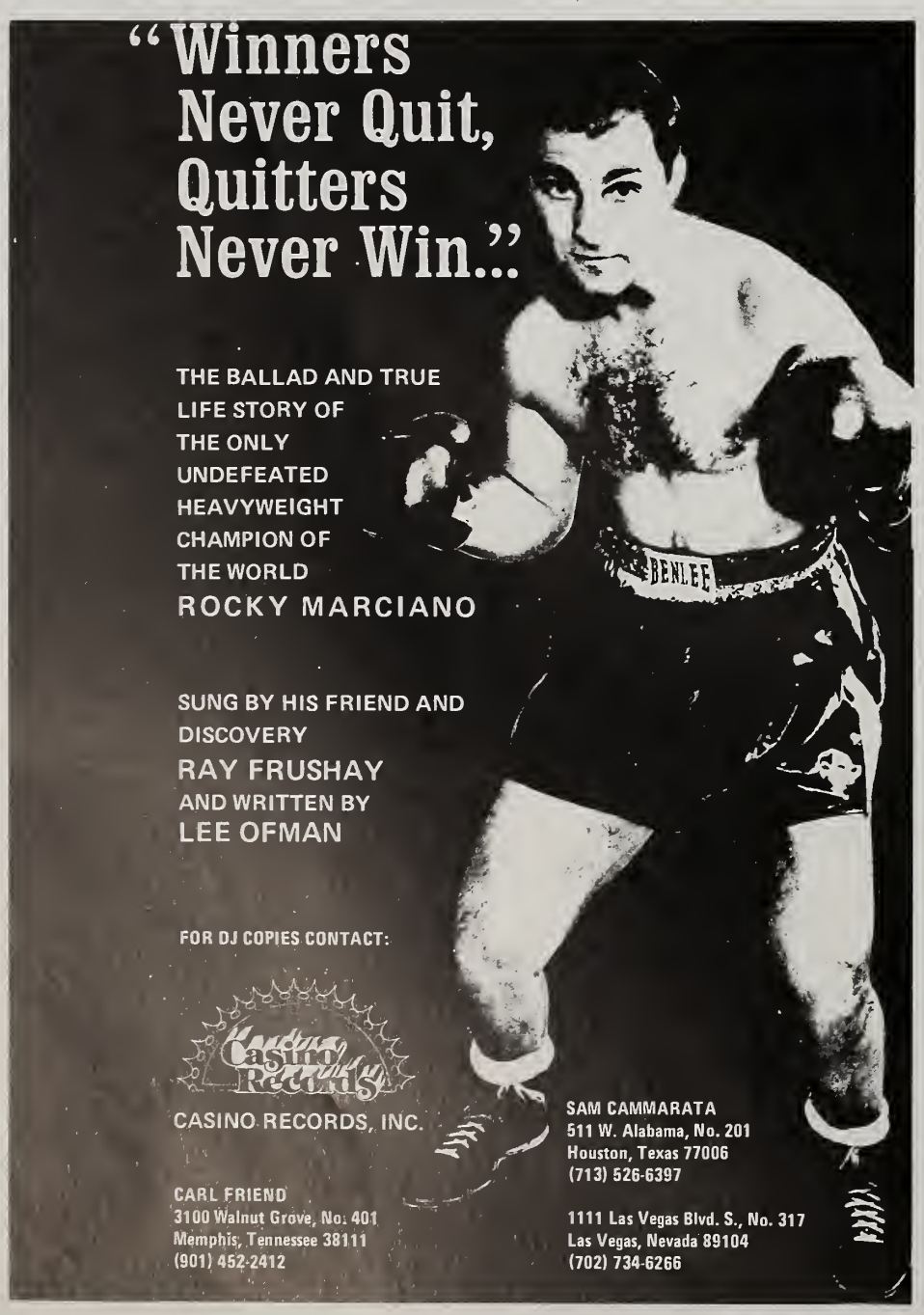
COUNTRY PLAYLISTS *continued from pg. 39*

WMC — MEMPHIS
Why'd The Last Time — Bill Anderson — MCA
I'm A Believer — Jean Sheppard — UA
Anything To Keep — Joey Martin — Fretone

WBAP — FT. WORTH
What In The World's — Sonny James — Columbia
Heart To Heart — Roy Clark — ABC/Dot
Turn Out The Light — Don Williams — Dot
Another Woman — T.G. Sheppard — Melodyland
What I Keep Sayin' — Debie Hawkins — Warner Bros.
Help Yourself To Me — Roy Head — Shannon
If You Ever Change — Ray Price — Columbia

WBAM — MONTGOMERY
Everything's The Same — Billy Swan — Monument
Thanks — Bill Anderson — MCA
We're Learning How — Stoney Edwards — Capitol
Rita And Her Band — Tommy Roe — Monument
I May Never Be Your Lover — Bobby G. Rice — GRT
Indian Giver — Billy Larkin — Bryan

KMAK — FRESNO
San Antonio Stroll — Tanya Tucker — MCA
Blue Eyes — Willie Nelson — Columbia
What In The World — Sonny James — Columbia
22 To 13 — Third Rate Romance — Aces
27 To 16 — Don't Go Near The — Billie Jo Spears



singles

TANYA TUCKER (MCA 40444)
San Antonio Stroll (2:48) (Unichappell — BMI) (Peter Noah)
Tanya comes through with a fast moving, uptempo delivery reminiscent of the sound of the '20s. With a tantalizing banjo tinkling throughout, it is a whole new sound for Tanya and was taken from her LP "Tanya Tucker," produced by Snuff Garrett. Flip: No info. available.

BILL ANDERSON (MCA 40443)
Thanks (2:26) (Famous — ASCAP) (Bill Martin, Phil Coulter)
It's a happy song that Bill sings to a bouncy, fast moving tempo. It is not in the gospel bag but is a song of thanks for what makes for a happy life. A good bet for charting. Flip: No info. available.

JEAN SHEPPARD (United Artists UA XW701-Y)
I'm A Believer (In A Whole Lot Of Lovin') (2:59) (Birchfield — BMI) (K. Jones)
Jean Sheppard has set a pattern of top chart action and this one is destined for a quick climb, along with a lot of box plays. It's a fast happy song produced by Larry Butler and the title tells the story. Flip: No info. available.

THE HAGERS (Elektra E-45266)
Hot Lips (2:32) (Savona/Mother Earth — BMI) (George Tomsco)
The Hagers have come up with a strong, country sound filled with the wail of the steel guitar. Produced by Mike Curb and Michael Lloyd, it can't miss good chart action. Flip: No info. available.

MELBA MONTGOMERY (Elektra E-45272)
He Loved You Right Out Of My Mind (2:01) (Brushape — BMI) (Gary S. Paxton)
There is no doubt about it — when Melba sings, Pete Drake produces and Gary Paxton writes, it'll be one hell of a good country record, and this is one that will get plenty of plays. The title tells the story. Flip: No info. available.

BOBBY G. RICE (GRT 028)
I May Never Be Your Lover (But I'll Always Be Your Friend) (2:49) (Red Ribbon — BMI) (Ted Gentry)
Along with a good cross-over arrangement using strings plus sophisticated harmonica, Bobby G. sings a Dick Hear-produced song designed for good charting. Sounds like another good one for Bobby. Flip: No info. available.

TONY BOOTH (Capitol P-4123)
Fanny Lee (2:29) (Blue Book — BMI) (D. Frizzell, D. Knutson)
Tony tells the story of Fanny's short reign as a burlesque queen. Recorded at Buck Owens Studio and produced by Jim Shaw, it carries a hard driving commercial sound making for a bet for healthy chart action. Flip: No info. available.

STONEY EDWARDS (Capitol P-4124)
We're Learning How To Smile Again (2:42) (Central Songs — BMI) (Stoney Edwards)
It is just a question of time until Stoney hits the top of the charts and this could very well be the one that will do just that. From his LP "Mississippi On My Mind," it is recommended for immediate listening. Flip: No info. available.

EDDIE RABBITT (Elektra E 45269)
I Should Have Married You (3:10) (Briar Patch/DebDave — BMI) (Eddie Rabbitt, Even Stevens)
Eddie sings about a marriage that is not right, but this strong self-penned (along with Even Stevens) lyric is just right, together with the fine production of David Malloy. Watch for it to climb the charts. Flip: No info. available.

BILLY LARKIN (Bryan B-1026)
Indian Giver (2:25) (Blue Moon — ASCAP) (Earl Conely)
Produced by Nelson Larkin, this one moves right along with an infectious bright rhythm. Billy delivers what sounds like another hot charting record. Flip: No info. available.

PEGGY SUE (4 Star 5-1017)
Proud To Be A Housewife (2:14) (Four Tay — BMI) (Linda Cassady)
Peggy Sue sings a country song that sounds like a country song in this Joe Johnson-produced tune. The title tells the story and it's bound to see chart action. Flip: No info. available.

VERNON OXFORD (RCA PB 10348)
A Country Singer (2:21) (Buttercreek — BMI) (Jimmy Lee Morris)
Since RCA decided that Vernon was not to give the pill to his girlfriends, his only aspiration is to be a country singer, and that he is on this Bob Ferguson produced tune. The jukeboxes will get a lot of quarters on this one and will see it in the charts. Flip: No info. available.

PRICE MITCHELL & JERRI KELLY (GRT 029)
Savin' It All For You (2:22) (Blue Moon — ASCAP) (E. Conely, M. L. Larkin)
A trucker's record, set for the jungle of jukebox quarters. Price Mitchell and Jerri Kelly are coming down the road at it 90 per. It can't miss as it rolls along. Flip: No info. available.

WILMA BURGESS (Shannon SH 835)
Baby's Not Forgotten (2:28) (Ma-Ree/Porter-Jones — ASCAP) (Royce Porter, Buckey E. Jones)
Wilma Burgess comes up with a slow-swinging sorta laid-back crossover sound produced by Mary Reeves and Bud Logan. A strong sleeper. Flip: No info. available.

GUY & RALNA (Ranwood R-1037)
Lovelight (2:30) (Allanwood — BMI) (B. C. Graham, G. Castleberry)
Guy & Ralna, husband and wife team of Laurence Welk fame, have come up with this powerful, fast-moving tune with a slight feel, here and there, of gospel. Produced by Glenn Sutton it could get the action this duo is looking for. Flip: No info. available.

ICMOA Annual Mtg. Sept. 19-21 Stimulating Program Planned!

CHICAGO — The Illinois Coin Machine Operators Association has arranged an outstanding and very informative business program to highlight its annual meeting, Sept. 19-21 at the new Lincolnshire Marriott, in addition to scheduling a round of social and recreational activities befitting the resort atmosphere of the meeting site.

The business session, commencing at 9 a.m. on Sat. morning (20) will be presented in three-part form, with the opening discussion centering on the impending ICMOA-sponsored pool tournament. Association's newly appointed tournament administrator Ward Brown, president of the Pocket Billiards Association of Illinois, will preside over the discussion, offering operator guidelines and promotional suggestions for conducting an area tournament.

Several manufacturer representatives have been invited to participate in the second phase of the business meeting, which will focus on amusement equipment and feature a round table discussion of the technical and service aspects of the various machines. Each factory will be allotted individual time segments for "forum" discussions of technical specifics.

Local and state licensing and game regulations is the subject to be discussed by the honorable Zeke Giorgi (D-Rockford) who is familiar for his past participation in association meetings. Giorgi will address his remarks to local and municipal regulations and inform the membership on recent licensing tax and game legislation.

In formulating the business meeting agenda ICMOA considered the subject matter very seriously and arrived at what are felt to be topics that cover some of the major areas of concern for operator members. The association is confident this year's business meeting will be one of the most pertinent and stimulating it has ever presented.

Among the recreational activities slated during the three day conclave are the annual ICMOA Golf Tournament at 1:30 p.m. on Fri. Sept. 19 and an opening day reception that evening. Members are invited to take advantage of the fine tennis, sailing, golf and other facilities available at the Lincolnshire. On Sat., a "ladies tour to Long Grove" will be a featured event, along with the customary reception and dinner Sat. evening, following which members will attend a theater performance at the reknowned Drury Lane Theater, which is one of the Lincolnshire's popular attractions. Event will conclude with a breakfast on Sun. morning.

Seeburg To CleCoin In Southern Ohio

CLEVELAND — Seeburg Corp. and Cleveland Coin International jointly announced the appointment of Cleveland Coin as Seeburg distributor for the southern Ohio area, succeeding the former Seeburg Distributing of Ohio. Cleveland Coin acquired the building formerly occupied by the Seeburg firm at 457 Neilston, Columbus, Ohio. The signing took place in Columbus on July 30, less than one year after Cleveland Coin's acquisition of Martin & Snyder of Ohio, also a Seeburg Distributing firm.

This has been a year of expansion for the internationally prominent Cleveland Coin firm long recognized as a major distributing force in the United States. Its Cleveland quarters are being relocated on September 1 to a 40,000 square foot plant located 10 minutes from downtown Cleveland with freeway accessibility. In addition to distribution of the Seeburg and Williams lines, Cleveland Coin represents many major game and vending manufacturers throughout Ohio.

Ron Gold, president of Cleveland Coin, said: "We are delighted with our continuing relationship with Seeburg. Despite the difficult economy with which we have contended this past year, we have had record earnings and look with great confidence towards the future. Our management team is committed to expand the role of Cleveland Coin within the framework of our industry. We are also confident of the dynamics and viability of a coin machine industry that has gained stature and prestige within the greater context of the American and international scene."

Gold also announced the appointment of Stanley Knoll as manager of its new southern Ohio branch.

Gottlieb Intro's 'Spin Out' Single Player

Gottlieb Spin Out 1 Pl.

CHICAGO — A new single player pinball machine called "Spin Out" has just been released by D. Gottlieb & Company. The unit went into production immediately following the firm's annual summer vacation shutdown and was subsequently scheduled for sample shipment to factory distributors.

"Spin Out" offers the standard pinball play excitement, embellished with many scoring features to stimulate the player. Lighting any four adjacent numbers in the seven number sequence which is visible on the playfield will score special. Similarly, when the player activates the A-B-C-D rollovers, the top center rollover lights up for special score. A new adaptation of the roto-target is an outstanding feature and there are nine places to spin it for added excitement.

The game has reportedly been tested most successfully and is available through Gottlieb's network of distributors.

NCMOA's Tenth Annual Convention

MALTA, MONTANA — The tenth annual convention of the Montana Coin Machine Operators Association was in session July 25, 26 and 27 at the Outlaw Inn in Kalispell, Montana. Business meetings were slated for 3:00 p.m. Fri. and 2:00 p.m. Sat., with an informal session following the closing breakfast on Sun. morning. Principal speakers at the Sat. afternoon general membership meeting were MOA president Fred Collins and executive vice president Fred Granger.

MCMOA's immediate past president, Elmer Boyce (Montana Music Rentals, Missoula) was honored by the membership for his long, distinguished tenure in office, and presented with a commemorative plaque. Boyce had held the office of the presidency since the group's inception and was instrumental in inaugurating many of the association's policies.

Kalispell operator members, assigned the task of providing fun and entertainment for members and guests, arranged to have several boats available for an evening of boating and cocktails Fri. night climaxed by a dinner party at the very scenic Elks club. Sightseeing excursions were also arranged and guests were invited to use the fine golf course facilities in the area.

Dorothy Christensen, the association's executive secretary, noted that the MCMOA invitation list also included operators and distributors from the four-state area of Washington, Oregon, Idaho and Wyoming and she indicated that a joint meeting of the five-state group is being planned for sometime in Sept.

Coin Machine Distributor Opens in Peekskill, NY

PEEKSKILL, N.Y. — Al Kress, prominent operator and association leader, has opened a distributing/jobbing outlet here on 213 N. Division St. The showroom, ship and service dept. officially opened last Monday (4) and according to Kress, began doing business immediately.

In an announcement mailed to territorial operators, Kress stated:

"We feel a certain void exists in the service that you as an operator are receiving in today's market. Our intention is to fill that need by being a full service distributor. By that we mean supplying you with quality service and parts immediately.

"Presently on display in our showroom and warehouse are new and used phonographs, national cigarette and candy machines and all types of games including the new Gottlieb 2-player "Quick Draw" converted to add-a-ball and the "Pin Up" add-a-ball, plus the new Gottlieb "Spin Out." Ebonite, Valley and American Shuffleboard pool tables plus cocktail tables, shuffles, and many others are also on display.

"All machines, new or used, are thoroughly checked out before we deliver them. Trades are more than welcome."

Kress is jobbing many of the machines from local distributors, while seeking additional lines which he will handle on an exclusive basis. Photos above show (from left) the exterior of the building; Kress, son Al and father Al, Sr.; a general view of the showroom.

See
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Round the Route

CALIFORNIA CLIPPINGS

Happy to hear **Burt Siegel** (one of the founders of Segasa and now residing up in San Francisco) is feeling better after recent heart ailment. Burt's boys **Brian** and **Larry,** by the way, have built themselves up into substantial operators and their Pacific International Amusements route is easily among the top ten in the bay area. They run the full lineup from street stops to mini-cades in shopping centers even to the airport, running a goodly number of games, jukes and cigarette machines. Big collection-earners on the route these days include 'Wheels,' 'Tank,' 'Wizard.' And they have very nice words to say about the lads at Advance Automatic and Seeburg Dist. who've helped them along since the beginning . . . Chatted long distance with Brunswick's **Mark Hagen** who's getting together an arcade owner's survey to check what games the boys have done well with and what they might like the factories to make, or make more of . . . The SEGA Enterprises staff is now officially installed at their new Redondo Beach facility. Address is 2550 Santa Fe Ave.; phone is 213/772-0833 . . . **Hank Tronick** of C.A. Robinson info's the Atari/Kee Indy 800 is producing record breaking grosses wherever it is being installed. "Unbelievable collections are being reported from arcades, shopping centers, fairs and would you believe — even a beer tavern in Santa Ana has reported close to $5000 in one month of operation!!!" Hank declared. Midway's new 2 player Wheels arrived via air and the sample is creating quite a stir among operators. **Ira Bettelman,** #1 son of prexy **Al,** recently headed north to the San Jose area to visit factories represented by Robinson and brought back some glowing reports of new products yet to come. July sales figures at C.A. Robinson would indicate a very strong 2nd half for 1975. "The tremendous array of new games (video, pinballs, arcade, etc.) on our showroom floor and the great demand for this equipment is no doubt responsible for these great sales figures," said Hank. "Needless to say, with vacation schedules cutting into available personnel, our service, parts and sales departments are being hard pressed to keep up with the pressure of operator activity," he added.

HOUSTON HAPPENINGS

Central Sales, Inc., 91 Dennis St., Houston, distributors of Rowe-AMI complete line in Houston trade area, always striving to improve sales and service, made numerous changes in its organization late in July. **Bob Davenport** was upped from sales representative to manager of the firm. Attractive **Alice Reaves** was made new parts manager. Alice is well qualified for the position. She is married and has two children. **Harry Jones** continues for the present as sales representative. **Jack Kirk** is head of service department. Incidentally, yours truly and wife **Erma** offer our congrats to Bob Davenport for his deserved promotion . . . **H.W. (Bud) Daily** and brother **Don Daily,** main ramrods of H.W. Daily, Inc. at 316 E. 11th St., Houston, reported better than fair business. That firm is the only independent record distributor in Texas. Founder of the organization and now its president emeritus, is **H.W. (Pappy) Daily, Sr.** Daily, Sr. has enjoyed many profitable years in coinmatics and kindred lines. He once owned a major distributing firm here . . . **Jesse Herreras** Amusement Co., 1719 Gentry St. is the longest established coin machine operating company in old north side Houston. Jesse Herreras is owner and manager.

C.O. (Red) Harrington is generally recognized, from point of service, as Houston's oldest active coin machine operator. He now deals exclusively in cigarette vending . . . **Arthur Howard** is manager of Electric Circus, family amusement center in prominent Houston shopping center. Another similar spot is The Gold Mine, located in buying center on opposite side of city. This one drew daily newspaper story with picture. Reproduction of an old fashioned gold mine with genuine rock wall front. Each is typical of similar citywide places. All are filled with amusement games by nationally known manufacturers. Play by patrons who generally do not frequent ordinary game locations is amazing past imagination. All this should be a shot in arm for amusement games . . . In closing, a bit of Texas bragging. Texas is big and win, lose or draw, do so in a big way. Take now the Houston Astros baseball team in National League. Despite fact that Astros have one player in top ten and two others way up in batting averages, they are probably the worst team ever fielded in major league baseball. They are presently on rock bottom and certainly in a big way.

MILWAUKEE MENTIONS

The 12th annual Music Industry Golf Outing, July 29, at the River Oaks Country Club was quite a gala event, we're happy to report! More operators turned out this year, to join industry reps from the record companies, distributors, radio stations, et al. for a day of relaxation and fun — and golf, of course! Radio doctors' **Stu Glassman,** who set up the whole affair (as he's done so successfully for many years passed), said everyone really had a great time and he was personally gratified by the display of congeniality — even among competitors! Here's to the 13th, Stu!

COLLECTIONS ARE UP SOMEWHAT over last year at this time, according to **Art Manske** of Wisconsin Novelty, attributable as he sees it to an upward trend in the national economy. The improvement is prevalent in both music and games collections, he said, which normally reflect a slight drop at this time of year. Art mentioned that the quad sound phonos on the route are doing very well at 2 for 25¢ pricing, adding that straight quarter play just isn't acceptable at this time. He also said he's testing a few coin-operated cocktail tables — and is very optimistic about the results! . . . Wisconsin Novelty was well represented at the aforementioned golf outing, by the way, and Art asked us to relay the firm's gratitude to Stu Glassman for a job well done!

HAPPY TO HEAR that **Sonny Smith** of Chirp Sales in Port Washington is fully recovered from recent kidney surgery. As a matter of fact, he's resumed full duties and was in Green Bay last week for a visit at Empire Dist.

CHICAGO CHATTER

Bally Manufacturing Corporation and Columbia Films sponsored a "Pinball Wizard" party at the Continental Plaza Hotel on Fri., Aug. 1, as a benefit for the American Cancer Society. All proceeds from the admission charge, the cash bar set-up and game play on the fifteen or more amusement machines (including the Bally "Wizard," of course) provided for the affair were donated to A.C.S. As we learned from Bally's promotional sales manager **Tom Nieman,** the entire games lineup, which included a good mix of Bally and Gottlieb pingames, Midway's "Wheels," Atari's "Grand Trak," Fun Games' "Tankers" and others, as well as a Rock-Ola phonograph (set on free play) was coordinated through Empire Dist.! The affair was expected to gross a tidy sum for the cancer society! . . . Tom also mentioned that on Aug. 14, "Tommy" star **Roger Daltrey** of **The Who** was scheduled for a Chicago visit to promote his new lp. Columbia Films and MCA Records planned a press party in his honor on that day and requested the installation of two or three "Wizard" machines for the occasion!

ELECTRA GAMES' BUSY marketing manager **Hal Howard** returned to home base after spending quite a bit of time on the road familiarizing the trade with the firm's current product line and visiting with various distribs along the way, including: **Joe** and **Frank Ash** of Active Amusement in Philly; **Bert** and **Peter Betti,** and **Jerry Gordon,** of Betson Enterprises in New Jersey; **Harold Kaufman** of Musical Sales in Brooklyn (Electra's "fun city" distrib); and **Jack Shawcross** of Robert Jones International in Syracuse — to name a few! Hal was most pleased, by the way, with the excellent reports received on the firm's "UFO Chase" and "Video Action" cocktail table! . . . Said a quick hello to Electra's sales manager **Stan Jarocki,** who had some fine comments to make about the recent Empire Dist.-hosted service school program in Wisconsin! Factory's sales manager **Darrell Blendowski** conducted the opening session, dealing with TV's and PC boards. Stan said he was especially impressed with the total response to the program and the cooperation of the participating factories — and he had tons of praise for Empire's **Bob Rondeau,** who spearheaded the whole thing!

WITH THE RESUMPTION OF full production on July 28, following the annual vacation shutdown, D. Gottlieb and Company announced the release of its latest single player called "Spin Out!" The new model was scheduled to be sample shipped to distributors and is most likely on display by now — so, stop in and see it! Chatted very briefly with **Alvin Gottlieb,** who managed a short few days of vacation while the factory was closed — in preparation for the post-vacation rush out there!

ON THE SINGLES SCENE: **Chet Kajeski** of Martin and Snyder One-Stop in Detroit tells us the following singles, listed categorically, are among the top favorites in his area: pop — "I Believe I'm Gonna Love You" by **Frank Sinatra** (Reprise), "Jive Talkin' " by the **Bee Gees** (RSO) and "Katmandu" by **Bob Seger** (Capitol); c&w — "I'll Go To My Grave Loving You" by the **Statler Bros.** (Mercury), "If You Don't Quit Checkin' On Me" by **Ernest Tubb** (MCA) and "The Barmaids" by **David Wills** (Epic); r&b — "Tush" by **Z.Z. Top** (London), "It Only Takes A Minute" by **Tavares** (Capitol) and "How Long" by **The Pointer Sisters** (ABC).

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Tokyo Shakeup: Disco Co. Born

TOKYO — Tokyo Record Co., by order of a special shareholders conference, has reconstructed under the name of Disco Co., LTD., as of July 18.

Changes include a reported reduction of capital (figures unavailable) and a complete turnover of officers. Takayasu Yoshioka has been elected new president of the firm, replacing Susumu Saito.

The company location has also been changed to the Makabe Bldg., Akasaka, Minato-Ku, Tokyo, Japan., Tel: (03) 585-8890.

Disco forecasts initial product release sometime before the end of the year.

Gallo Ltd. — MCA Licensee Of Year

HOLLYWOOD — Gallo (Africa) Ltd. is the winner of MCA's unique Licensee of the Year Award for 1974. This award is based on a licensee's efforts to expand sale of product by new MCA artists in each territory. Gallo was selected as the winner by MCA Records president Mike Maitland, and vice presidents Lou Cook and Lee Armstrong.

The sales and marketing team at Gallo, headed by managing director David Fine, made some interesting turns in the way of promotion this past year. One unusual campaign involved distribution of Dobie Gray's "Loving Arms" to taxicab drivers. Passengers riding in the taxi at the time the tape was played received a coupon entitling them to a discount if they bought the record, and the cab driver would also receive a cash reward. "Loving Arms" went on to become a hot single in South Africa.

THE MCA LICENSEE OF THE YEAR AWARD — is customized each year to suit the winner. Here (l to r) Lee Armstrong and Mike Maitland of MCA hold the star-shaped 1974 award presented to Gallo Ltd. of South Africa.

London Report

Sydney Bron, head of the Bron Organization, has announced the appointment of Lilian Bron as managing director of Bronze Records. She will take sole charge of the label working closely with general manager John Cokell and promotion manager Selwyn Turnbull. Gail Clark has been appointed product coordinator and Bill McAllister press and public relations officer. Gerry Bron will continue to run Hit Record Productions which also owns the new quadraphonic Roundhouse recording studio which opened June 1. Bronze has just signed Colosseum II, the group newly formed by Jon Hiseman and Gary Moore. They record their first album in Oct. for Jan. release and will undertake extensive U.K. and European dates.

The BTM group of companies, in association with Europe's top promoters, RCA, MCA, CBS and EMI Records, have prepared a "festival orientated" package featuring major British and American acts for their first "Startruckin'" European festival tour. "Startruckin' '75" will visit twelve European countries throughout Aug. and play some sixteen concerts. Wishbone Ash headline the tour with other sets including Lou Reed, The Mahavishnu Orchestra, Soft Machine, Caravan, Renaissance and the Climax Blues Band.

Pye Records has a new record label, Right On, conceived by blues and soul specialist Dave Godin. Initial release comprises two singles by Crow "Your Autumn Of Tomorrow" and Jelly Beans' "You Don't Mean Me No Good." The label which Pye has worldwide is also registered in the states and Bill Downs will be responsible for selecting new poduct.

Still with Pye Petula Clark has re-signed with Pye Records after a gap of three years when she was with Polydor Records. A new American song "What I Did For Love" is her new single. Said Louis Benjamin, chairman of Pye Records "I think it's unique that an artist of Pet's stature should return to a company. We always had a great relationship in the past and some of her biggest hits were on Pye." Pet first signed with Pye in the mid-fifties and her hits have included "Sailor," "Don't Sleep In The Subway," "Call Me" and, of course "Downtown."

Noel Gay artist Gary Benson's "Don't Take It All Away" single, originally on the B&C label before the label went into liquidation, has been assigned to the State label and the artist is now under a five year contract to State. "Don't Take It All Away" is currently breaking in the U.K. charts and an album is expected in Nov.

SANCTUARY FOR PRIDE DOWN UNDER — During Charley Pride's recent successful concert tour of Australia, RCA in that country took the artist on a visit to the Lone Pine Koala Sanctuary in Brisbane. Shown are Colin Crymble, Queensland sales manager for RCA; Pride holding a new friend; Peter Harding, promotion director for RCA Australia; and Frank Mancini, division vice president of artist relations for RCA Records, who accompanied Pride on his journey.

U.K.'s Magnet Music Pub. To Ivan Mogull In Latin America

NEW YORK — Ivan Mogull Music Associates has been signed to represent the sub-publishing rights of the publishing arm of Magnet Records Ltd. (Magnet Music, Ltd.) for South & Central America and Mexico. Magnet Records is a new English company headed by president Michael Levy.

Mogull's agreement to represent the publishing wing of the Chrysalis family in these same territories was recently extended.

Price To Manage Wessex Studios

LONDON — Bill Price, former chief engineer at Air Studios London, will assume the role of manager of Wessex Studios as of the first of September.

Price will replace bassist Leo Lyons (Ten Years After) who leaves Wessex to become an independent producer at the end of his group's current American tour.

Price was involved with Air from its inception in 1970, in a planning and design capacity. Earlier, he had worked with producer/director Peter Sullivan on Tom Jones and Engelbert Humperdinck product. Since then, Price has connected with chart albums from Kokomo and Ian Hunter and has been associated with a string of artists including Robin Trower, Ron Wood, Sparks, Cleo Laine, Chris Jagger and most recently Nectar, among others.

Daredevils Gig United Kingdom

HOLLYWOOD — The Ozark Mountain Daredevils travel through Great Britain this month for promotional appearances, including three concerts and a television gig.

Manager Stan Plesser of Good Karma Productions in Kansas City said the country musicians will guest either top of the pops or hard rock TV shows in Manchester on Aug. 20. The Daredevils will then perform at Theater Row in Liverpool on the 21st, Glasgow City Music Hall on the 22nd, and the Reading Festival on the 23rd.

This represents the first playing dates in the United Kingdom for the A&M group since they cut their first album in England two summers ago.

The latest Daredevil single, "Southern Cross," is scheduled for release concurrent with the tour.

Dutch Piracy Paraphernalia

BELGIUM — Evidence of a bootleg operation has been discovered by Phonogram in the Dutch municipality of Beverwijk. Rumors of cheap offers of the Phonogram Phillips label to shopkeepers were traced to a building where an illegal press was found along with thirteen records. These disks were the same that have been flooding the Dutch market in recent weeks. The false copies are said to be deceptively real.

Nippon Gold To Spain

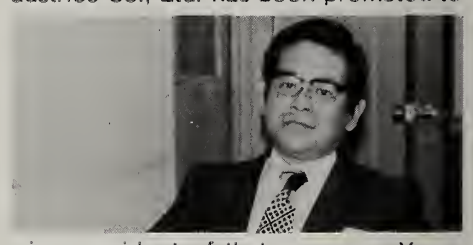
TOKYO — Takami Shobochi, president of Nippon-Columbia Co., Ltd. made a recent visit to Madrid in order to present a gold record to Hispavox Record Co. president Luis Vidal. The disk, "Victoria Officium Hebdomadae Sactae," took a prize at the 1974 Japanese Arts Festival.

Hispavox, dealing in traditional Spanish music and more recently popular sounds, has indulged in cultural exchange with Nippon-Columbia over the past dozen years. In the classics field, "The Collection of Spanish Classic Musics" has received wide support from Japanese fandom.

HANDS ACROSS THE WATER — Japanese record officials extend a traditional courtesy to traditional Spanish music makers in Madrid. Shown (l-r) Takami Shobochi, president, Nippon-Columbia, Luis Vidal, president, Hispavox Record Co., and Ms. Bonmati, classic manager, Hispavox.

Tatsumi Yamashita New Tokuma Co. VP

TOKYO — Tatsumi Yamashita, former managing director of Tokuma Music Industries Co., Ltd. has been promoted to



vice president of that company. Yamashita replaces Kiichi Takahara who has become managing director of Ishiyi Music.

THE INK IS DRY! — Independent producer Miki Dallon, left, is shown here with Polydor managing director Freddy Haayen after consolidating their recent agreement whereby Dallon's Pilot Productions will be producing ten records for Polydor this year. Dallon has complete freedom of artistic selection, recording and production. He will also be producing Scandinavian group Popal Ace during Sept. for an lp set for international release by Polydor. First recording under the new Pilot Productions-Polydor deal takes place this week with a single for Denny Dell. Dallon is currently having discussions with other majors re similar deals.

Great Britain

TW	LW	
1	1	**Give A Little Love** — Bay City Rollers — Bell — Utopia/DJM
2	2	**Barbados** — Typically Tropical — Gull — Gull
3	4	**Misty** — Ray Stevens — Janus — Bregman, Vocco & Conn
4	3	**Tears On My Pillow** — Johnny Nash — CBS — ATV
5	9	**Jive Talking** — Bee Gees — RSO — Abigail/Slam
6	14	**It's In His Kiss** — Linda Lewis — Arista — Carlin
7	5	**The Hustle** — Van McCoy — Avco — Warner Bros.
8	10	**Sealed With A Kiss** — Brian Hyland — ABC — UA
9	8	**Rolling Stone** — David Essex — CBS — April/Rock On
10	18	**If You Think You Know How To Love Me** — Smokey — Rak — Chinnichap/Rak
11	11	**Je T'Aime** — Judge Dread — Cactus — Shapiro — Bernstein
12	6	**Have You Seen Her** — ChiLites — Brunswick — Burlington
13	7	**Eighteen With A Bullet** — Pete Wingfield — Island — Island/Uncle Doris
14	—	**I Can't Give You Anything But My Love** — Stylistics — Avco — Cyril Shane
15	17	**Action** — Sweet — RCA — Sweet/Essex
16	—	**Delilah** — Sensational Alex Harvey Band — Vertigo — Donna
17	16	**I Write The Songs** — David Cassidy — RCA — Sunbury/WB
18	15	**D.I.V.O.R.C.E.** — Tammy Wynette — Epic — London Tree
19	—	**New York City** — T. Rex — EMI — Wizzard
20	—	**Sherry** — Adrian Baker — Magnet — KPM

TOP TWENTY LPS

1	**Venus & Mars** — Wings — Apple
2	**Horizon** — Carpenters — A&M
3	**Captain Fantastic** — Elton John — DJM
4	**Original Soundtrack** — 10cc — Mercury
5	**Mud Rock II** — Mud — Rak
6	**Once Upon A Star** — Bay City Rollers — Bell
7	**One Of These Nights** — Eagles — Asylum
8	**Best Of Stylistics** — Avco
9	**Tubular Bells** — Mike Oldfield — Virgin
10	**Step Two** — Showaddywaddy — Bell
11	**Elton John's Greatest Hits** — DJM
12	**Cat Stevens Greatest Hits** — Island
13	**Basement Tapes** — Bob Dylan — CBS
14	**Dark Side Of The Moon** — Pink Floyd — Harvest
15	**Thank You Baby** — Stylistics — Avco
16	**Rollin'** — Bay City Rollers — Bell
17	**Made In The Shade** — Rolling Stones — Atlantic
18	**The Singles 1969-73** — Carpenters — A&M
19	**Best Of Tammy Wynette** — Epic
20	**Greatest Hits Of 10cc** — UK

Japan

TW	LW	
1	3	**Kokoro Nokori** — Takashi Hosokawa — Columbia — Pub: JCM
2	4	**Yuudachi No Atode** — Goro Noguchi — Polydor — Pub: Fuji Music
3	2	**Shikuramen No Kaori** — Akira Fuse — King — Pub: Watanabe Music
4	1	**Kakkoman Bugi Minatonoyooko Yokohama Yokosuka** — Downtown Bugiwugi Band — Express/Toshiba — Pub: PMP
5	5	**Yasuragi** — Toshio Kurosawa — Columbia — Pub: Nichion
6	6	**Junana No Natsu** — Junko Sakurada — Victor — Pub: Sun Music
7	—	**Sasowarete Framenco** — Hiromi Goh — CBS-Sony — Pub: Nichion
8	7	**Chikumagawa** — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music
9	14	**Omoide Makura** — Kyoko Kosaka — Aard Vark/Canyon — Pub: Yamaha Music
10	8	**Natsuhiraku Seishun** — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music
11	9	**Itsuka Machide Attanara** — Masatoshi Nakamura — Columbia — Pub: NTV Music
12	12	**Koi No Boosoo** — Hideki Saijo — RCA/Victor — Pub: Geiei Music
13	13	**Tomoshibi** — Aki Yashiro — Teichiku — Pub: Roppongi Music
14	16	**Uguyisudani Music Hall** — Tsurukoo Shofukuteyi — Warner Brothers/Warner-Pioneer — Pub: PMP
15	11	**Showa Karesusuki** — Sakurato Ichiro — Polydor — Pub: Diamond Music
16	10	**Bokuni Makasete Kudasayi** — Craft — Elektra/Warner-Pioneer — Pub: NTV Music, PMP
17	15	**Taiyoo No Kisetsu** — Zuutorubi — Ai/Elec. — Pub: Nichion, NTV Music
18	19	**Hustle** — V M & Stylistics — Abco/Victor — Sub Pub: Victor Music
19	—	**Omokage** — Yuri Shimazaki — Columbia — Pub: Nichion
20	—	**Wakare No Kuchizuke** — Shinyichi Mori — Victor — Pub: Watanabe

TOP TEN LPs

1	**Midori No Chiheyisen** — Carpenters — King
2	**Kaerimichi/Koosetsu Minami Album 1** — Crown
3	**Good Pages** — Yoosuyi Inouye — Polydor
4	**For Ever** — Kaguyahime — Crown
5	**Hookoo** — Keyi Ogura — Polydor
6	**Koorino Sekayi** — Yoosuyi Inouye — Polydor
7	**Kaze** — First Album — Crown
8	**Datsu Donzoko** — Downtown Bugiwugi Band — Toshiba
9	**Venus & Mars** — Paul McCartney & Wings — Toshiba
10	**Cobalt Hour** — Yumi Arayi — Toshiba

Belgium

TW	LW	
1	7	**Stand By Your Man** — Tammy Wynette — Epic
2	3	**S.O.S.** — Abba — Vogue — RKM
3	1	**If You Go** — Barry & Eileen — Omega
4	2	**Dolannes Melody** — Paul de Senneville & Olivier Toussaint — Delphine — Editions Moderny
5	6	**I'm Not In Love** — 10 cc — Mercury
6	4	**Moonshine Sally** — Mud — Rak — Universal
7	5	**Foe-Dee-O-Dee** — The Rubettes — State
8	—	**Mon Amour A Moi** — Will Tura — Topkapi — Jean Kluger
9	10	**The Opera** — Dizzy Man's Band — EMI
10	—	**Brasilia Carnaval** — Chocolate Boys — Omega

Italy

TW	LW	
1	3	**Amore Grande Amore Libero** — Guardiano del Faro — RCA — RCA/FMA
2	2	**Buonasera Dottore** — C. Mori — Clan — Clan
3	1	**Tornero'** — Santo California — Yet — Gabric
4	4	**Yuppi Du** — A. Celentano — Clan — Clan
5	5	**Parlami D'Amore Mariu'** — Mal — Ricordi — Bixio
6	6	**Piange Il Telefono** — D. Modugno — Carosello — Curci
7	7	**Il Giardino Proibito** — S. Giacobbe — CBS — Di Lazzaro
8	—	**Dialogo** — Al Bano & Romina Power — Libra — Detto Music
9	10	**Piccola Venere** — Camaleonti — CBS — Successo
10	—	**Sabato Pomeriggio** — C. Baglioni — RCA — RCA

TOP TEN LPs

1	**Yuppi Du** — A. Celentano — Clan
2	**Just Another Way To Say** — B. White — Philips
3	**Rimmel** — F. De Gregori — RCA
4	**Profondo Rosso** — Goblin — Cinevox
5	**Del Mio Meglio No. 3** — Mina — PDU
6	**Never Can Say Goodbye** — G. Gaynor — MGM
7	**'70/'74** — Pooh — CBS
8	**XIX Raccolta** — F. Papetti — Durium
9	**Il Giardino Proibito** — S. Giacobbe — CBS
10	**F. De Andre', Vol. 8** — F. De Andre — Prod. Ass.

Argentina

TW	LW	
1	1	**El Telefono Llora** — Trompos — Claude Francois — Music Hall; Domenico Modugno — Samantha
2	2	**Soleado** — MAI — Daniel Sentacruz Ensemble — EMI; Manolo Otero — EMI
3	3	**Quieren Matar Al Ladron** — Korn — Cacho Castana — Polydor
4	11	**Melodia De Dolannes** — Pamsco — Paul de Senneville — Music Hall; Alain Debray — RCA
5	15	**La Pantera Rosa** — Peter Grant — Samantha; Henry Mancini — RCA
6	5	**Yo Solo Quiero** — Melograf — Roberto Carlos — CBS
7	6	**No Es Que Me Arrepiento** — Korn — Los Visconti — Philips
8	4	**No Debemos Separarnos** — Clanort — Los Linces — RCA
9	7	**Una Sonrisa Una Lagrima** — Relay — Fernando de Madariaga — RCA
10	12	**Adios Amor Adios** — Dyango — EMI
11	20	**Tu Seras Mi Companera** — Melograf — Laureano Brizuela — CBS
12	10	**La Vida Se Va Y No Vuelve** — Ansa — Carlos Torres Vila — Microfon
13	8	**Tomame O De Jame** — MAI — Luciana — EMI; Mocedades — RCA; Lupe Solis — Micsa
14	12	**Fugitiva** — Dave — CBS
15	—	**Nunca Mas Podre Olvidarte** — MAI — Los Cuatro Soles — EMI
16	16	**La Vi Parada Ahi** — Elton John — Parnaso
17	13	**Esa Chica Que Camina Por Enfrente** — Korn — Nazareno — Philips
18	—	**Regalame Otra Cancion** — Relay — Tom Fogerty — RCA
19	—	**Me Lo Dijo Una Gitana** — Clanort — Katunga — RCA
20	18	**Quienes Seran Esos Dos** — MAI — Marco — EMI

TOP TEN LPs

1	**Musica Joven** — Selection — RCA
2	**Top Boliche's Music** — Selection — CBS
3	**Los M H Positivos** — Selection — Music Hall
4	**El Pueblo En Sus Voces** — Los Visconti — Philips
5	**Yo Te Recuerdo** — Roberto Carlos — CBS
6	**Contata Criolla Vol. 2** — Luis Landriscina — Philips
7	**Bailando De Noche . . .** — Cuarteto Imperial — CBS
8	**Beatles 1966/70** — Beatles — EMI
9	**No Tengo Lo Suficiente** — Barry White — Microfon
10	**Afrosoul Pato C** — Famous
10	**Nazareno Cruz Y El Lobo** — Soundtrack — Parnaso

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CASH BOX TOP 100 ALBUMS

1	**CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY** ELTON JOHN (MCA 2142)	8/9	2
2	**ONE OF THESE NIGHTS** EAGLES (Asylum 7E 1039)	1	
3	**CUT THE CAKE** AVERAGE WHITE BAND (Atlantic SD 18140)	4	
4	**THE HEAT IS ON** THE ISLEY BROTHERS (T-Neck PZ 33536)	5	
5	**LOVE WILL KEEP US TOGETHER** CAPTAIN & TENNILLE (A&M 3505)	3	
6	**CAT STEVENS GREATEST HITS** CAT STEVENS (A&M 4519)	7	
7	**GORILLA** JAMES TAYLOR (Warner Bros. BS 2866)	8	
8	**RED OCTOPUS** JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)	9	
9	**VENUS AND MARS** WINGS (Capitol SMAS 11419)	6	
10	**WHY CAN'T WE BE FRIENDS** WAR (United Artists LA 441-G)	10	
11	**THAT'S THE WAY OF THE WORLD** EARTH, WIND & FIRE (Columbia PC 33280)	11	
12	**STILLS** STEPHEN STILLS (Columbia PC 33575)	12	
13	**BETWEEN THE LINES** JANIS IAN (Columbia PC 33394)	16	
14	**THE BASEMENT TAPES** BOB DYLAN & THE BAND (Columbia C2 33682)	19	
15	**THE ORIGINAL SOUNDTRACK** 10 cc (Mercury SRM 1-1029)	15	
16	**FANDANGO** ZZ TOP (London PS 656)	17	
17	**TOYS IN THE ATTIC** AEROSMITH (Columbia PC 33479)	18	
18	**MADE IN THE SHADE** THE ROLLING STONES (Rolling Stone COC 79102)	13	
19	**HORIZON** THE CARPENTERS (A&M SP 4530)	14	
20	**TONIGHT'S THE NIGHT** NEIL YOUNG (Warner Brothers MS 2221)	22	
21	**CHOCOLATE CHIP** ISAAC HAYES (H.B.S. ABCD 874) (Dist: ABC)	21	
22	**FOUR WHEEL DRIVE** BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1027)	23	
23	**METAMORPHOSIS** THE ROLLING STONES (London ANA-1)	20	
24	**DIAMONDS & RUST** JOAN BAEZ (A&M SP 4527)	25	
25	**TOMMY** ORIGINAL SOUNDTRACK RECORDING (Polydor PD 2-9502)	26	
26	**MAIN COURSE** BEE GEES (BSO SO 4807)	29	
27	**DAWN'S GREATEST HITS** TONY ORLANDO & DAWN (Arista AL 4045)	30	
28	**SURVIVAL** O'JAYS (Phila. Int'l. KZ 33150)	27	
29	**HAVE YOU NEVER BEEN MELLOW** OLIVIA NEWTON-JOHN (MCA 2133)	32	
30	**MELISSA** MELISSA MANCHESTER (Arista 4031)	33	
31	**DISCO BABY** VAN McCOY & THE SOUL CITY SYMPHONY (Avco AV 69006)	24	
32	**HEAD OVER HEELS** POCO (ABC ABCD 890)	35	
33	**ONE SIZE FITS ALL** FRANK ZAPPA & THE MOTHERS OF INVENTION (DiscReet DS 2216)	34	
34	**STAMPEDE** DOOBIE BROTHERS (Warner Bros. BS 2835)	8/9	28
35	**AMBROSIA** (20th Century T-434)	38	
36	**AIN'T NO WAY TO TREAT A LADY** HELEN REDDY (Capitol ST 11418)	39	
37	**STEPPIN'** THE POINTER SISTERS (Blue Thumb BTSD 6021)	41	
38	**SPIRIT OF AMERICA** BEACH BOYS (Capitol SVBB 11384)	31	
39	**WELCOME TO MY NIGHTMARE** ALICE COOPER (Atlantic SD 18130)	36	
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